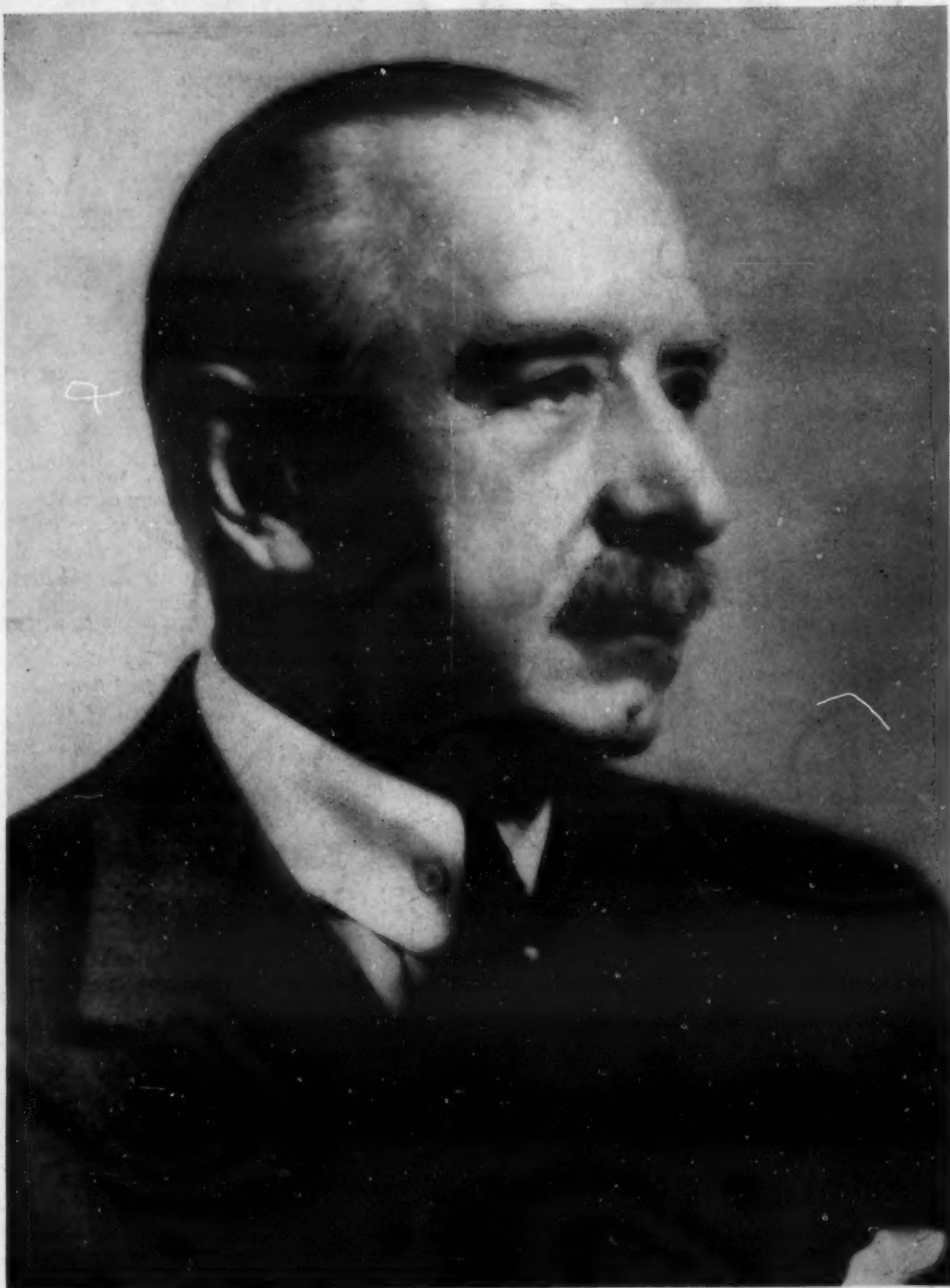


MUSIC & DRAMA

MUSICAL AMERICA

PUBLIC LIBRARY
JAN 17 1946
DETROIT



Blackstone Studios

RUDOLPH GANZ

DEC.
25,
1945

STEBER

Soprano
METROPOLITAN OPERA ASSOCIATION

**Her Rich Art Highlights Another Season
With New Triumphs and Greater Ovations!**

In Opera

SAN FRANCISCO OPERA ASSOCIATION



**As DONNA ELVIRA in
DON GIOVANNI**



"There was only one thing wrong with Eleanor Steber as Donna Elvira—she was so completely fascinating that one could not credit Don Giovanni's lack of interest in her. Miss Steber's role is one of the most taxing in the whole literature, but she sang it—'Mitradi' and all—with splendid power, and with a beauty of tone quite equal to that of her appearance. In future years Donna Elvira should be set aside as Steber's personal preserve, just as Don Giovanni is Pinza's private party, and for the same excellent reasons."

—Alfred Frankenstein, *San Francisco Chronicle*,
October 27, 1945.



**As MICAELA in
CARMEN**



"We have never seen and heard a Micaela so walk off with the show as did Eleanor Steber. Miss Steber pleased the eye. She made the character human and credible. But, what was more important, she pleased the ear. Her high tones were clear and sweet and at least once, in her first act aria, she achieved a nuance going into a high pianissimo so exquisite as to afford a genuine artistic thrill. Micaela's third act aria brought some of the best singing of the evening and brought Miss Steber the biggest ovation accorded any individual during the performance."

—Marjorie M. Fisher, *San Francisco News*,
September 26, 1945.



**As SOPHIE in
DER ROSENKAVALIER**



"The most glowing single vocal phrase of the evening came from the throat of Eleanor Steber. That line, 'Wie himmlische, nicht irdische, wie Rosen vom hochheiligen Paradise', which is the cleverly underplayed climax of the gorgeous scene of the presentation of the rose, sounded indeed like something heavenly and unearthly and out of a music Paradise. Miss Steber's characterization and singing alike provided us with incomparably the finest Sophie we have ever heard at the Opera House."

—Alfred Frankenstein, *San Francisco Chronicle*,
October 4, 1945.

As Soloist with Symphony

KANSAS CITY PHILHARMONIC ORCHESTRA, Efrem Kurtz, Conductor, Nov. 6 & 7, 1945

(Headline) **A RARE SOPRANO VOICE**

Capacity Audience in the Music Hall Is Impressed with Her Charm as Well as Musicianship



"Eleanor Steber won an ovation from a capacity audience with some of the finest singing heard there in years. Tall and fair, with graceful carriage and gracious manners, she charmed her audience with her beauty no less than with her voice and musicianship. The performance of her arias was remarkable for a broad musicianly concept which dictated their flowing melodic unity, the depth and flexibility of Miss Steber's high and low tones, and the firm precision with which she produced each tone, true and tonally 'right in the middle'. A rare and satisfying performance. . . . A performance beautiful in its dramatic fervor and yet simple sincerity. The art of Miss Steber is a rare phenomenon. There is hardly any school of opera in which she has not been successfully starred, from Mozart to Richard Strauss. And aside from those, she has the faculty of taking songs from the popular field and making classics of them."

—Kansas City Times-Star, November 7, 1945.

WILLIAM MORRIS AGENCY, INC.



ESTABLISHED 1898

Season 1946-47

Now Booking

Victor Red Seal Records

Concert Division:

113 W. 57th St.,

New York 19, N. Y.

MUSICAL AMERICA

Musicians to Further Franco-American Amity

Form New Society to Aid in Promotion of Cultural Understanding and Finance Exchange of Artists—Plan Benefit Concert

A GROUP of American musicians met in Grace Moore's Suite at the Savoy Plaza on Dec. 12 to form a new society, Musicians for Franco-American Friendship, which is to aid in the promotion of cultural understanding between America and France.

"Our committees want to spread good will, and the best way to do it is through cultural propaganda or music", stated Miss Moore who sounded the keynote of the organization's purposes. "Music is the universal language. That may be a corny expression but it's true, music is the medium through which the two countries can learn about one another".

Plan Tours by Americans

The society plans to finance, by next spring, tours by two young American musical artists in France. Like tours will be arranged for French artists in this country. A benefit concert in Carnegie Hall in the spring will raise the funds necessary to carry out the group's proposals. No date has been set, but a number of ranking performers have indicated their willingness to appear.

Officers of the group include: Miss Moore, executive chairman; Mrs. Henri Bonnet, wife of the French ambassador, chairman; Lawrence Tibbett, executive vice-chairman; Mrs. Jacques Balsan, chairman in charge of ticket sale. Mrs. Jefferson Caffrey, wife of the ambassador to France will head the Paris committee. Virgil Thomson and Olin Downes makes up a tentative advisory board.

Musicians who attended the meeting were John Brownlee, Robert Casadesus, Emil Cooper, Lily Djanel, Jennie Tourel, Lily Pons, Martial Singher and Albert Spalding. Aaron Copland, Marian Anderson and Zino Francescatti were unable to be present.

New York Philharmonic Will Tour in 1947 and 1948

THE New York Philharmonic-Symphony will visit leading cities of the nation in post-season tours in 1947 and 1948, in accordance with an agreement recently concluded with the board of directors by Columbia Concerts, Inc. The tours will be arranged through Community Concert Service, a subsidiary of Columbia Concerts. The 1947 journey will take the Philharmonic-Symphony through the south, for the first time in its history. The orchestra will open its tour on April 14, at the conclusion of the regular subscription series in New York, and will travel for at least four weeks.

The Sunday programs, it is hoped, will be broadcast as usual by the Columbia Broadcasting System, from the city in which the orchestra is appearing, if arrangements with CBS are successful. The Philharmonic-Symphony will present a three-day festival in New Orleans, in connection with the celebration of the 45th anniversary of the New Orleans Philharmonic Society. In Chattanooga it will appear before the largest Community Concert Association in the nation.



Irwin Dribben

Charter Members of the Musicians for Franco-American Friendship Group Meet at the Savoy Plaza. From the Left: Robert Casadesus, Lawrence Tibbett, Lily Pons, Mrs. Henri Bonnet, Grace Moore, Jennie Tourel, Lily Djanel and Emil Cooper. Seated on Floor: John Brownlee and Martial Singher

Furtwängler's Sympathies Subject of Controversy

Menuhin Statement That Conductor Aided Jews and Refused Nazi Salute Challenged by Ira Hirschmann

WHETHER Wilhelm Furtwängler, director of the Berlin Philharmonic, is a dyed-in-the-wool Nazi or whether he actually aided Jewish musicians, including violinist Carl Flesch, to escape Hitler's Reich and deserves to be accepted into the good graces of the Allies, was the subject of a sharply-worded clash between two prominent figures in the musical world this month.

Principals in the debate, other than Furtwängler, which flourished in the daily press, were Yehudi Menuhin, violinist, who recently completed a European concert tour, and Ira A. Hirschmann, president and founder of the New Friends of Music and former official of the State Department and the War Refugee Board.

Charges and counter-charges began when Mr. Menuhin, upon returning to this country, made the statement in a press interview that he had learned in Berlin that Furtwängler consistently had refused in all his concerts in the German capital to give the Nazi salute, that he had aided many Jewish musicians, some of whom are now playing with the New York Philharmonic-Symphony, to escape the Reich and that he should be accepted into the good graces of the Allied world.

The statement brought a strong protest from Mr. Hirschmann who said he was "horrified" by Mr. Menuhin's suggestion and that the violinist was attempting to "white-wash" the Berlin conductor.

Mr. Hirschmann's statement read in part:

"At the very moment when the employers of Mr. Furtwängler are facing an international trial for mass butchery, that anyone should attempt to give a clear bill of health to one of their conspirators seems incredible. The memory of the American people is not that short, especially those who gave sons in battle to

destroy Furtwängler's bosses.

"The facts are that when Hitler and Goering took over the musical life of Germany they eliminated all musicians who were not in sympathy with the policy of the Nazi butchers now on trial in Nuremberg or who are already dead.

"A number of artists who had fought Fascism in Germany from its beginning and who would have no truck with the murderers managed to leave the country in the nick of time—others were killed by the Nazis. A third group, of which Furtwängler was the celebrated leader, chose to remain and until the end was the trusted official representative of the Nazi regime. This is a matter of record. There can be no deviation from this point of fact.

"Return to America Unthinkable"

"Menuhin chooses a rather crucial moment in history to suggest the return of one of the Nazi satellites. His boss, Goering, is now on trial in Nuremberg for the greatest mass butchery that civilization has ever known.

"That it should be suggested for him (Furtwängler) to return to America to purge his strain is so incredible as to be unthinkable. The American people will not tolerate the pollution of our air with any musician who served the Nazi leaders with full devotion.

"The statement will be made again 'Let us not mix art with politics'. Furtwängler mixed art with murder, not politics. If any efforts are made to bring the Nazi Furtwängler to America, he will meet with highly organized resistance and opposition. American musical life can flourish without Furtwängler. We are outraged at the very thought of this Nazi invading America."

In reply to this broadside, Mr. Menuhin pointed out that he had not suggested that Furtwängler come to the United States and said that Mr. Hirschmann's statement had been made with "great passion and prejudice." He said that he believed that the German conductor

(Continued on page 38)

Menuhin Plays in European Capitals And Meets Russian Musicians in Moscow



David Oistrach (Left), One of Russia's Leading Violinists, and Leo Oborin, Distinguished Pianist, Greet Yehudi Menuhin Upon His Arrival in Moscow

Violinist Appears in London and Prague on Eventful Tour

CONCERTS before music-hungry audiences in Moscow, Prague and London, visits with Dimitri Shostakovich and other leading Russian musicians and dramatic glimpses of the devastation in war-torn areas were among the memories brought back by Yehudi Menuhin from his recent visit to Europe. The violinist was invited to Moscow by Voks, the Soviet organization for foreign cultural exchanges. He was met at the airport by several leading Russian artists and at once taken into their circle. With David Oistrach, one of the foremost violinists of Russia, Mr. Menuhin

played the Bach Double Concerto with the Moscow Philharmonic, and he also was heard as soloist in the Beethoven and Brahms Concertos.

Mr. Menuhin saw Shostakovich several times and participated in one of the Russian composer's regular children's broadcasts. Having worked at Russian in preparation for the visit, Mr. Menuhin, who does not claim to speak the language at all fluently, was able to tell his young listeners about children's concerts in the United States and to say a word or two about the music which his own children like.

Shostakovich he describes as being very shy and quiet, but sympathetic. With his glasses and serious air, the Russian composer looks like a very conscientious medical student, according to Mr. Menuhin, and not

the wild romantic figure that his music might suggest.

While he was in Moscow, Mr. Menuhin saw Prokofiev's new ballet *Cinderella*, in which the famous ballerina Ulanova appeared. He was impressed by the splendor and the Arabian Nights character of the settings. The ballet lasted for about three hours and was produced with dramatic color, every device of staging being called into play. Having suffered so much, and facing hardship during the post-war reconstruction period in the devastated areas, the Russian people are eager to see brilliant spectacles, explained Mr. Menuhin. When the ruined cities are restored, the first buildings which go up are schools, concert halls and theatres, so that the people may refresh their spirits and imaginations.

From his former teacher and friend Georges Enesco, Mr. Menuhin received a wire in London, inviting him to Bucharest for a series of appearances, and he plans to return to Europe next May, at which time he will play with the Bucharest Orchestra with Mr. Enesco conducting. Mr. Enesco had been invited to Moscow for a series of concerts, and was expected there shortly after Mr. Menuhin's departure. In London Mr. Menuhin broadcast the Bartok Violin Concerto three times, and he described the BBC audiences as youthful and wide-awake, musically speaking. Rafael Kubelik conducted the orchestra in Prague, when Mr. Menuhin appeared there.

Many of the Russian artists would like to visit America, according to Mr. Menuhin, and it would be an admirable opportunity for them to learn more about the spirit of this country. The Russians are extremely friendly and they have a great admiration for our technical equipment, which they have learned to know through the war. Mr. Menuhin expressed the hope that the mistrust between the nations would disappear with closer contact and mutual understanding.

R. S.

Concert Will Commemorate Roosevelt's Birthday

A MEMORIAL concert at which a world famous concert artists will appear in honor of the late President Franklin D. Roosevelt will be held at the Waldorf-Astoria Hotel on Jan. 30 in place of the birthday ball held in previous years, Basil O'Connor, president of the National Foundation for Infantile Paralysis, has announced. President Truman will speak to the nation at the time of the concert which marks the sixty-fourth anniversary of the former President's birth.

Hanson and Stravinsky To Lead Philharmonic

Two guest composer-conductors will appear with the New York Philharmonic-Symphony in January. Howard Hanson, American composer and director of the Eastman School of Music, has been invited by Artur Rodzinski to direct the concerts of Jan. 17, 18, 19 and 20. Igor Stravinsky will conduct the following week on Jan. 24, 25, 26 and 27 at which time he will introduce his new Symphony in Three Movements, written for and dedicated to the Philharmonic-Symphony Society.

With the exception of the Wieniawski Concerto in D minor which the violinist Isaac Stern will play on January 19 and 20, all of Dr. Hanson's four concerts will be devoted to American music, including his own Romantic Symphony.

Two works will have first New York performances, Music on a Quiet Theme by William Bergsma and Festival Overture by Peter Mennin. Piston's Suite from The Incredible Flutist, Griffes' White Peacock and Loefler's A Pagan Poem are also programmed.

Gershwin Contest Open to Composers

The second annual George Gershwin Memorial Contest, offering \$1,000 to American composers has been announced by B'nai B'rith Victory Lodge of New York. Any American citizen under 35 years of age, regardless of race, color or creed is eligible for the contest. The work which must be submitted by Dec. 31, 1945, is to be an original, unpublished composition, vocal, instrumental or orchestral. The winner of the contest will receive a prize of \$1,000 plus publication of his composition. In

addition, the prize winning work will be played by Leonard Bernstein and the Rochester Philharmonic Symphony at the second annual George Gershwin Memorial Concert in Carnegie Hall, March 16, 1946. Entry blanks and further information may be obtained from the Hillel Foundation Office, 212 Fifth Avenue, New York.

Detroit To Have Children's Festival

DETROIT.—The Detroit Youth Festival invites youthful composers of the Americas to participate in the fourth annual Children's Festival Concert by sending music to be considered for performance or exhibit. The festival is designed to display the creative work of young people of all nations and includes music, dancing, and crafts. It will take place in Detroit during March, 1946, with Karl Krueger, conductor, and Valter Poole, assistant conductor. The Detroit Public Library, Wayne University, and the University of Michigan's Extension Service are sponsors for the concert, which will be given in the Rackham Memorial Auditorium. Works solicited include: music in any form written by musicians up to the age of 18, music written in childhood by contemporary composers. Scores should be sent to Mrs. Mary Carrick, concert director, Detroit Youth Festival, Wayne University, Detroit 1, Mich. Music will be returned after March 30 if postage is enclosed.

Awards totaling \$200 offered by the Grinnell Foundation of Music will be given for entries in group 1. First prize, \$100; Second prize, \$50; Third prize, \$35. Five prizes of \$5 each.

Community Concerts In Annual Meet

103 Towns Organized During Past Year Meeting Hears

Accomplishments of the past year, which included concerts in Latin-America and the "mystery atomic bomb city" of Richland, Washington, and plans for the future, of which the 1947-48 tour of the New York Philharmonic-Symphony is a high point, were outlined at the 16th annual two weeks' conference of organization directors of the Community Concert Service of Columbia Concerts recently held in New York City.

Ward French, president and vice-president of Columbia Concerts who organized the audience movement in Battle Creek, Mich., just 25 years ago this month, has watched the phenomenal growth of that first group of 900 to a national audience in the millions. Gratifying news was the addition of 103 towns and cities organized by Community Concerts during the past year, making a total of more than 400 communities with over 2,000 concerts enjoyed, having been created through the Community Concerts plan each year for the American concert artist in the United States and Canada alone.

"The increase in listeners in the last few years in this country has exceeded the fondest hopes of us who have given a lifetime to the work of building audiences in this country and Canada," said Mr. French at the close of the conference. "The country at large is becoming music conscious and we have in the United States and Canada today the greatest concert-going

public in the world. Community Concerts, affiliated with the organized audience plan, has had a profound influence in this growth of interest in great music as great entertainment."

An interesting disclosure was the signing of the "atomic bomb" town of Richland, Washington, not to be found on any map, which was referred to as the "mystery town" by Community Concerts organizers. With 1,000 members signed up, and a promise from both Community officials and concert artists not to reveal anything they saw or heard, it was only after August 5, 1945 that Richland was acknowledged one of the three headquarters for atomic research. By an interesting coincidence, Community also presented concerts at the two other atomic bomb centers, Santa Fe, New Mexico, and Oak Ridge, Tennessee.

A modified plan of Community Concerts is INTARIN (Intercambio Artístico Internacional) which sent 5 American concert artists on a tour of 20 Latin American cities in 120 engagements last summer. A similar tour will be made next summer in additional South American cities. Andre Mertens, director of the foreign division of Columbia Concerts, plans a trip to Europe in the spring to institute the plan in England and on the continent.

Of outstanding importance at the conference was the announcement of the four weeks' post season tour of the New York Philharmonic-Symphony through the south and middle west.

(Continued on page 38)

Gieseeking Allowed to Give Concerts in French Zone

WIESBADEN

WALTER GIESEKING, German pianist, who has been forbidden to play in the American and British occupied areas because of cooperation with the Nazis, still is invited to give performances in the French occupied area, according to a dispatch to the New York Times. Mr. Gieseeking with his wife and two daughters is living in the small kitchen of his mansion near Wiesbaden, that room being the only one permitted to be heated under fuel rationing. The family is not destitute but is allowed only the rations supplied to individuals who work. While Mr. Gieseeking claims he did not "support or sympathize with the Nazis," he is regarded by the American occupation forces as an opportunist who profited by condoning their policies.

OPERAS RESTORED TO METROPOLITAN ROSTER

Tosca, Meistersinger and Masked Ball Resumed—Merrill and Alarie Make Debuts—Singer as Figaro and Kirsten as Juliette Make First Appearances—Gynrod Sings Hans Sachs

Tosca, Dec. 5

Puccini's *Tosca*, absent from the repertoire last season, was sung on the evening of Dec. 5, with Grace Moore in the name-part and Jussi Bjoerling singing his first Cavaradossi here. Lawrence Tibbett was the Scarpia and the lesser roles were in the hands of Lorenzo Alvary, Salvatore Baccaloni, Alessio De Paolis, George Cehanovsky, John Baker and Mona Paulee. Cesare Sodero conducted.

Miss Moore's voice sounded unusually well and she received an ovation after "Vissi d'Arte." While her dramatic conception of the part was somewhat mannered, it was consistent.

Mr. Bjoerling sang beautifully and well deserved the great applause he received after his lyric bits in the first and last acts. Mr. Tibbett has sharpened the details of his Scarpia which is now a fine piece of work. Vocally he was in good form and his voice, especially in its middle register, was impressive. Of the smaller roles a word of praise is due Mr. Alvary for making the insignificant part of Angelotti stand out so definitely.

H.

Die Meistersinger, Dec. 6 and 15

The season's first two performances of *Die Meistersinger* on Dec. 6 and the afternoon of Dec. 15, respectively, revealed a distressing lapse from the artistic standard which last winter made the Metropolitan's revival of Wagner's great comedy a thing of such memorable delight. To be sure, George Szell, chief source of inspiration for whatever he conducts, remained at the helm and Herbert Graf in charge of the stage direction. The cast, with a few minor exceptions, was unchanged, although at the matinee the sudden illness of Herbert Janssen brought an eleventh hour Hans Sachs in Frederick Gynrod. Yet the representation as a whole never struck fire as it did so unforgettably nearly a year ago. It lacked the warmth, poetry and festival atmosphere it diffused on the earlier occasion. It was marred by gross exaggerations on the stage and roughnesses of execution in the orchestra, while the vocal contributions were largely thin and colorless. All these drawbacks found their reflection in a rather listless response from the audience.

Something must be basically amiss



Wide World
Herbert Janssen as Hans Sachs

with a Meistersinger performance when its outstanding stage figure is the David. Yet John Garriss's embodiment of the Apprentice proved to be very nearly the most satisfactory element of both evening and afternoon. Perhaps it might be more correct to say that of all the individual impersonations it has changed least in a short lapse of time. The most disturbing variation was the Beckmesser of Gerhard Pechner, so widely admired last season precisely because it followed Wagner's direction in not depicting the Town Clerk as a grotesquely farcical personage. Mr. Pechner kicked over the traces and in place of his carefully wrought conception fell into incessant superfluities of gesticulation and some unpardonable effects of horseplay.

It must be confessed that at the matinee the orchestra seemed rather less obstreperous than it had appeared to some listeners at the evening presentation. However this may have been, it seemed not so much an excess of orchestral tone as a prevailing



Lawrence Tibbett as Scarpia

weakness of vocal material which caused the seeming discrepancy. Almost without exception the voices were deficient in volume, substance and color. Mr. Janssen, at all events, equalled his Hans Sachs of last season which, under the circumstances, must be considered a compliment. The emergency cobbler-poet of Mr. Gynrod, small in scale and wanting in format, lacked the texture and quantity of tone to project the music of the part freely over the footlights. Stolzinger has never been one of Mr. Kullman's happiest roles and at the evening performance, moreover, he



Frederick Gynrod Gerhard Pechner



Margaret Harshaw



Bruno Walter and Edward Johnson Congratulate Pierrette Alarie After Her Metropolitan Opera Debut as Oscar in the First Performance of the Masked Ball to Be Given This Season

PARTICIPANTS IN VERDI'S MASKED BALL



Grace Moore as Tosca



Zinka Milanov as Amelia

and Leonard Warren, Renato. Margaret Harshaw sang Ulrica, the sorceress, for the first time here. The lesser roles were assumed by John Baker, Norman Cordon, Lorenzo Alvary, Richard Manning and Lodovico Oliviero. Bruno Walter conducted.

This was a fine performance due to some excellent singing and to the faultless conducting of Mr. Walter. Mr. Peerce's beautiful voice was resplendent throughout the afternoon, leaving nothing to be desired. Mr. Warren sang well especially in forte passages and won an ovation after "Eri Tu". Mme. Milanov, at best, was excellent, but her work was uneven. In "Ma del Arido Stelo" she unwisely broke the climatic phrase with a breath thereby spoiling the phrase itself and nearly wrecking the high C. The cabaletta, following, was superbly sung with Mr. Peerce and in the ensembles her voice easily dominated.

Miss Alarie in her two short arias, disclosed a pretty, well placed voice though of minuscule proportions. Mr. Walter kept the orchestra down for her in these numbers, but in the ensembles, especially the two with male voices where the soprano is supposed to dominate, she was, unfortunately, inaudible. In person, she is attractive and seemed unabashed by the fact of a debut and gave the part performance desirable in a royal page.

Mr. Walter did a magnificent job with the production and once more put the opera back where it belongs, among the best of Verdi.

H.

Lohengrin, Dec. 8

The effect which a distinguished conductor can have upon the musical and dramatic force of an opera was

(Continued on page 13)

gave the impression of laboring under a heavy indisposition. The new Kothner of Kenneth Schon, wooden in action and song, missed the real humor of the *Tablature* episode. Mr. List's dignified Pogner undoubtedly has its points but again the singer avoided the high tones which trouble him. Eleanor Steber's Eva was charming to look upon and, within limits, the soprano sang well. But the character has many facets which she still leaves undeveloped. Mme. Thorborg's Magdalene remains, of course, thoroughly routine and dependable.

Mr. Szell, superfine as his reading of the score continues to be, seemed at moments uncommonly hasty. Possibly he had union dead-lines and time limits on his mind. To the intense regret of those who cherished his Meistersinger last season he cut out this time David's catalogue of "tones" and "modes" in the first act. Thereby something like five minutes were undoubtedly gained. On the other hand, something irreplaceable was certainly lost.

P.

A Masked Ball, Dec. 8

Verdi's *A Masked Ball*, given for the first time this season at the matinee on Dec. 8, re-introduced Zinka Milanov as Amelia and also gave Pierrette Alarie, winner of a contract in the Auditions of the Air, her first appearance with the company as Oscar. Jan Peerce was the Riccardo

CONCERTS in New York

ORCHESTRAS

Leinsdorf Conducts Antheil Symphony

New York City Symphony. Erich Leinsdorf, guest conductor. City Center, Dec. 3, evening:

Organ Chorale Preludes, Op. 122,
Nos. 7 and 8.....Brahms
(Transcribed by Leinsdorf)
Symphony No. 4.....Antheil
Symphony No. 1 in D, Op. 60....Dvorak

Transcribing organ pieces for orchestra has been the favorite indoor pastime of conductors ever since Leopold Stokowski began his series of attempts to glamorize Bach. Mr. Leinsdorf has treated the two Brahms chorale preludes with discretion. One of them, "Es ist ein Ros' entsprungen", is full of the premonition of death which made the music of Brahms' last few years so eloquent. It reminds one of Bach's incomparable setting of "Vor deinem Thron tret' ich hiermit".

Mr. Antheil's Symphony was introduced to New York in a performance by the NBC Symphony conducted by Mr. Stokowski last February. It has not worn well. The composer tells us that it was written "in between a good deal of typewriter-pounding", some of it at his desk in a Los Angeles newspaper office, when he was in charge of war analysis. Obviously such conditions are not likely to produce a good symphony. This particular one is noisy, diffuse and highly derivative. One hears echoes of Shostakovich, Mahler, Sibelius and other composers; and there are constant interruptions of brass and tympani for no deducible reason, except the possible fact that the composer is running short of ideas. Mr.

Leinsdorf drove the orchestra rather heavily, which did not help matters.

Dvorak's Symphony in D is full of his hero-worship of Brahms, but it has a healthy vitality of its own, especially in the exciting Furiant. Unfortunately, it is much too long; each movement repeats itself thrice over. The audience was enthusiastic throughout the evening.

S.

Hendl Leads Philharmonic As Eleventh-Hour Substitute

Philharmonic - Symphony, Walter Hendl, conductor, Soloist: Gyorgy Sandor, pianist. Carnegie Hall, Dec. 8, evening:

Overture and Scherzo, from A Midsummer Night's Dream.....Mendelssohn
Symphony in C, No. 7.....Schubert
Concerto in C minor, No. 2, Op. 18, for piano and orchestra.....Rachmaninoff

Walter Hendl, who had been appointed assistant-conductor of the Philharmonic only three weeks previously, unexpectedly received his first opportunity to officiate publicly at this concert on eleventh-hour notice, owing to the sudden indisposition of Artur Rodzinski. The twenty-eight-year-old American conductor had been informed only at the rehearsal in the forenoon that he would have to take over the baton in the evening. He finished the rehearsal, the length of which was limited by union regulations, and then spent the afternoon in being coached by Dr. Rodzinski. The audience, which was a capacity one, welcomed him warmly after the opening explanatory announcement and took pains to reassure him of friendly support as the program progressed.

Mr. Hendl had obviously closely followed the drilling his chief had given the orchestra in both the Men-



Erich Leinsdorf

delsohn work for the current week's concerts and the Schubert symphony for the previous week's events, and it manifestly would have been unwise for him to have tried to superimpose any individual ideas upon the performances of them on such short notice. Hence, what he offered was a conscientiously faithful reflection of Dr. Rodzinski's interpretations, and in this he was aided by the up-to-the-minute preparedness of the orchestra. Under the circumstances no fair estimate could be formed as to his capacities. He was simple and easy and modestly unobtrusive in his gestures and he kept the orchestra well together. There was something less of sparkle and resilience in the Mendelssohn music than at the Thursday night concert, while the Schubert symphony was somewhat stodgy and heavy-footed. But, then, it had been somewhat stodgy and heavy-footed at the previous week's concerts.

Pianist and conductor worked well together in the Rachmaninoff concerto and Mr. Sandor received many recalls for his fluent and musical discourse of the piano part. His treatment of the Adagio was less felicitous than that of the outside movements as his approach did not sufficiently minimize the inherently too percussive nature of the piano part in this movement.

(Continued on page 8)

Hendl Scores Success In Unexpected Debut

Assistant Conductor Pinch-Hits for Rodzinski—Named to Post Three Weeks Previous

Seemingly more concerned about getting tickets for his wife and mother than about his debut in leading the New York Philharmonic-Symphony,



Walter Hendl

Walter Hendl, 28-year-old assistant conductor, ably guided the orchestra through an exacting program at Carnegie Hall on Dec. 8 after only a few hours' notice and one rehearsal. Mr. Hendl, who was recently discharged from the Army, sub-

stituted for Artur Rodzinski, who was kept at home with a severe cold. The circumstances of his performance recalled those of Leonard Bernstein's on Nov. 14, 1943, when on brief notice he mounted the podium in place of Bruno Walter, who had become ill. Mr. Hendl, like Mr. Bernstein, received an enthusiastic ovation.

Mr. Rodzinski chose Mr. Hendl to succeed Ignace Strassfogel as assistant conductor just three weeks before the new assistant's unexpected appearance. Composer of the music for the Broadway show, The Dark of the Moon, Mr. Hendl recently completed a series of Town Hall Workshop sessions entitled This Is Our Music.

A native of New Jersey, he studied piano at the Curtis Institute in Philadelphia and taught for three years at Sarah Lawrence College. He has studied conducting under Fritz Reiner and Serge Koussevitzky.

RECITALS

William Harms, Pianist

After an absence of some five years from the concert stage William Harms returned to give a piano recital at Carnegie Hall on Dec. 3. A large audience greeted him and applauded his efforts with the utmost effusiveness. He displayed the fruit of his studies under Josef Hofmann in a program designed to make a wide range of technical, musical and imaginative revelations. Its high points were the Bach-Busoni Chaconne, Schumann's Symphonic Studies and Chopin's B flat minor Sonata. Other offerings included works by Debussy, Scriabin, Mendelssohn and Ravel.

Mr. Harms has at his command a large-scale technical equipment, velocity and as much robustness as anyone could reasonably demand. His performances of Bach and Schumann were, after the manner of the tragedian's Hamlet, "massive and concrete". Brawn even if not invariably associated with the subtler nuances has its vital uses and Mr. Harms possesses it in abundance.

P.

Olga Barabini, Pianist

Olga Barabini, pianist, made her New York debut in the Town Hall on Dec. 3, offering a program somewhat out of the usual run. Beginning with the C Minor Fantasy of Bach, she went on to that of Mozart in the same tonality. Weber's fourth Sonata and the Brahms-Handel Variations followed, also two Albeniz works and three by Debussy. Miss Barabini has technique at her disposal but it is not invariably at her command, nor was her tone always as good as it was at best. The Weber Sonata was well



Rudolf Serkin and Adolf Busch Appear Together for the New Friends

played and the Brahms Variations were well projected. In the Debussy group Ondine and Feux d'Artifice had atmospheric renditions. An audience of size was definitely approving.

D.

Ragini Devi, Dancer

Ragini Devi and a company of assisting dancers and musicians gave a program of traditional dances of India in the Barbizon-Plaza Theatre on Dec. 4. The program included Bharata Natyam, South Indian classical dances; Moods and Passions of the Dance; a Spring Festival Dance from Tagore's Cycle of Spring; Bengali songs; Kumi, a folk dance of Malabar; Sita Harana, a dramatic episode from the Ramayana; Naga Talam, Rhythm of the Cobra, from Ceylon; a Sword Dance; Mohini Nritta, a Katha-kali dance mode; Radha Krishna Episode, an original interpretation; Danda Ras, a North Indian folk dance; and Chara, a Rajputana



Portia White

William Harms

Gypsy dance. Among the assisting dancers were Indrani, Phyllis Pier, Anita Cook and Robert Delaosa.

B.

Rudolf Serkin, Pianist

If there is grander piano playing to be heard this side of heaven than Rudolf Serkin's performance at Carnegie Hall on Dec. 4 the present reviewer will gladly make a pilgrimage to that locality, however remote, and on his knees if necessary. Mr. Serkin's playing on this unforgettable occasion had, literally, everything. It was majestic, impassioned and epic on a lordly scale. It had a power—at once irresistible and controlled—a sweep, a splendor, a technical dominance, a luminous command of every structural element, from the smallest to the largest, that simply defied praise. At the other end of the scale it disclosed in no lesser degree a subtlety and exquisiteness of poetic imagination, a crispness, a delicacy, a ravishment of lights and shades, baffling the crude imagery of words. An art and a mastery of this sort provide a balm which fortifies a listener to withstand the woeful day to day pageant of mediocrity.

Mr. Serkin's program was of a piece with his gorgeous exposition of

it. Without adventurous departures it offered not a little comparative novelty. One rarely hears, for example, Beethoven's Fantasie, Op. 77 (that engrossing by-product of the composer's improvisational skill) or the bright little Polonaise, Op. 89, which he dedicated to the Empress of Russia. Nor are Schumann's fascinating if somewhat immature Abegg Variations a frequent encounter, nor Mendelssohn's three Caprices, Op. 16 (even if the E minor one is annually murdered in ten thousand classrooms and studios), nor Chopin's scintillant Bolero. Under Mr. Serkin's hands they came magically to life. None who heard these Mendelssohn pieces, the Abegg Variations or the Bolero is likely soon to forget or undervalue them.

Particulars, unfortunately, cannot be given in a limited space. But nothing stood higher among the ecstatic perfections of the evening than the pianist's unapproachable performance of Schubert's Wanderer Fantasie, to which he brought an integration, a logic, an assurance of its dramatic and formal intent which escape nine out of every ten pianists who measure their talents against the work. Moreover, anyone who wishes to hear Chopin's Barcarolle done with a divining rectitude of tempo should listen to it from this artist. And if anybody was ever disposed to question his sensitive feeling for Debussy, Mr. Serkin's performance of four of the Frenchman's preludes should forever set him right.

P.

Rhea Kuleske, Pianist

Rhea Kuleske, a promising young pianist, gave her first New York recital in Town Hall on Dec. 4. Her program was made up of Handel's Chaconne in G; Mozart's Sonata in F (K.332); Beethoven's Sonata in D minor, Op. 31, No. 2; two posthu-

(Continued on page 11)

U. S. Army Choir Invades Bayreuth Festspielhaus

102nd Infantry Division Chorus and Local Orchestra Fervently Received

By PFC. P. A. PFRETZSCHNER

BAYREUTH

ON Oct. 31, 1945, the Chorus of the 102nd Infantry Division gave a concert in conjunction with the Bayreuth Symphony on the stage of Wagner's Festspielhaus. The idea of such a concert arose some time ago in the mind of a military governor at Bayreuth. He had a sincere desire to demonstrate to the Germans that other nations had much to offer them in music. The chance for such a demonstration came when the 102nd Infantry Division settled in Bayreuth, bringing with it its famous chorus.

This organization was already well known in central and southern Germany. It had even won the applause of such a famous artist as Richard Strauss. Shortly after its arrival in Bayreuth, the military government officer met Capt. Donald W. Johnston, conductor of the choir, and urged him to bring his group to the Festspielhaus to sing before an audience of German civilians.

Arrangements were made with the Bayreuth Symphony and a date set. On the day before the concert the box office was opened to German civilians in Bayreuth. Exactly a half hour later every seat in the house, except those reserved for the American military personnel, was taken. The audience at the Festspielhaus was a curious mixture of G.I.'s and German civilians. Promptly at 7:30 Erich Bohner, conductor of the local Symphony led the orchestra in Weber's Oberon Overture, followed by the Ballet and En-

tracte Music, from Schubert's Rosamunde.

As the applause subsided Capt. Johnston appeared and, in Richard Wagner's own theatre, this American from Oklahoma City sang the "Song to the Evening Star" from Tannhäuser. A wave of applause followed this solo. When he returned to the

Other offerings were by Bach, Schubert and Hugo Kaun. When the chorus finished this part of its program thunderous applause greeted the soldier-singers.

The orchestra played Smetana's Vltava, after which Dr. Johnston took the baton and conducted the choir in a vocal arrangement of the Largo



In the Historic Festspielhaus at Bayreuth the 102nd Infantry Division Chorus Sings an Arrangement of the Largo from Dvorak's New World Symphony, Accompanied by the Bayreuth Orchestra

stage it was with the 60 members of his chorus. The choir, accompanied by the orchestra, sang the Toreador Song from Carmen. The audience applauded and cheered. The choristers then gave a group of five a cappella numbers. By far the most popular was Cardone's "Jesu, Salvator Noster".

from Dvorak's New World Symphony. To close the concert the Captain led chorus and orchestra in a version of Sibelius' Finlandia. To satisfy an overwhelming popular demand the concert was repeated Nov. 3. This time it was broadcast over A.F.N. of Munich and Bayreuth.

Soviet Sponsors Musical Contest

Talented Performers Brought Forth by Audi- tions

Moscow.—Nearly 1,000 singers, violinists, pianists, cellist and harpists are participating in a musical contest of artists from all parts of the Soviet Union. It is the third held in Russia. Much importance is attached to the event in Soviet musical circles.

The two preceding contests brought to the fore many outstanding talents, including such distinguished pianists as Emil Hilels and Jacob Fliere, David Oistrakh, violinist, and several other renowned musicians. The first audition of the present contest took place in Moscow Nov. 25, the second, Dec. 1. The contests took the form of public concerts in two halls simultaneously. A third and final audition will be held in the large hall of the Moscow Conservatory between Dec. 25 and 27. The jury includes some of the most distinguished Soviet musicians. Sixteen prizes will be distributed. The chief difference between the current and the earliest contests is the considerably higher standard set today.

Whereas formerly singers could choose their own audition pieces each vocalist must now perform ten works in various styles and genres, from the 17th to the 20th centuries. Despite these difficult conditions about 300 singers are competing this year. According to the Soviet pianist, Leo Oborin, many uncommonly talented pianists may be found among the 150 piano contestants. Prominent among these is Syvayoslav Richter, a graduate of the Moscow Conservatory, who

has already won considerable fame in the chief musical centers of the Soviet Union.

Series Inaugurates San Antonio Year

Kreisler, Korjus and Dance Ensemble Appear Locally

SAN ANTONIO, TEX.—Fritz Kreisler drew a capacity audience to the Municipal Auditorium on Nov. 15, for the opening concert of the Friends of Music Series, sponsored by Mrs. James E. Devoe.

The enduring quality of a great talent was shown in an exacting program containing Mozart's Concerto in E flat, the Paganini Concerto in B minor, works by Debussy, Arbos, and his own compositions. Carl Lamson played the accompaniments.

The second event in this series presented Miliza Korjus in her first concert appearance here on Nov. 26. A large audience was completely won by the personal charm and vocal skill of the singer who opened her program with Mozart's Alleluia, the Casta Diva aria from Norma and included a comprehensive list of coloratura arias and songs enhanced by the accompaniments of Glauco D'Attili and flute obligatos played by Henry Bove. D'Attili exhibited exceptionally fine musicianship in music by Bach-Tausig, Clementi, Mendelssohn and Liszt. Bove was also heard in a solo group.

Alicia Markova with Anton Dolin and their charming ensemble, including Ana Ricarda and Albia Kavan, gave a beautiful exhibition of a Chopin dance suite, a suite of Romantic dances, and dances from the Nut-

cracker Suite of Tchaikovsky. A very large audience at the Municipal Auditorium manifested its appreciation.

For the opening of the Tuesday Musical Clubs' Artists Series on Nov. 27 at San Pedro Playhouse, Fredell Lack, a most able young violinist, took the place of Ossy Renardy who could not be released from the Victory Loan Drive. Miss Lack won complete approval in a program including Nardini's Concerto in E minor, the Bruch Concerto in G minor, shorter works by Beethoven, Mozart and Sarasate and a modern group. Ethel Evans was the accompanist.

The Musical Arts Circle, designed to forward outstanding musical talent, is presenting Einar Krantz, pianist, in a series of recitals. On Oct. 28 and Nov. 25 at San Pedro Playhouse, he revealed unusual attainment in works by Bach-Busoni, Brahms, Chopin, Liszt, Chasins and Dohnányi.

Our Lady of the Lake College presented Joaquin Nin-Culmell in a piano recital on Nov. 8 in the college auditorium. Highest praise was accorded his performance of a program of Bach, Beethoven and Chopin and other works.

The second concert of the series was sponsored by the Sigma Alpha Iota alumnae group, presenting Florence Mercur, pianist, on Nov. 25, in the college auditorium. This young artist left an indelible impression of talent. Her program was chosen from Beethoven, Scarlatti, Brahms, Chopin, Granados and Liszt.

A brilliant concert of the college season was given on Oct. 19, honoring His Eminence Rodrigue Cardinal Villeneuve, O. M. J., Archbishop of Quebec, and his distinguished entourage. The combined choirs of the college, the College Choral Club led by David Griffin and the College Philharmonic, conducted by Eric Sorantin

were heard. Nancy Owen Griffin, soprano, with Margo Freeman, harpist and Patricia Griffin, organist; Frances Ernst, pianist; Marjorie McClung, soprano, and Dorothy Hauser Braun, accompanist, assisted in the program.

The American Guild of Organists, Alamo Chapter, presented Clarence Watters on Nov. 11, at St. John's Lutheran Church. Compositions by Bach, Krebs, Couperin, Clerambault, Mozart, Vidor, Vierne and Dupré were given, winning him high praise.

GENEVIEVE TUCKER

Diverting Recitals Billed in St. Louis

Robeson, Schiller and Farbman, and Dance Group Appear

ST. LOUIS.—Paul Robeson was presented in recital at the Kiel Opera House before a large audience on Dec. 7 by Entertainment Enterprises. Mr. Robeson's vocal artistry was clearly evident in old English songs, as well as an aria from Boris Godunoff and many extras which ran the gamut from old masters to the moderns. The group of spirituals, in which his accompanist, Lawrence Brown, sometimes participated, were sung with deep emotion, feeling and impeccable diction. William Schatzkamer, pianist, was the assisting artist.

Edith Schiller, pianist, and Harry Farbman, violinist, appeared in a joint recital, the first of a series of two, in the Congress Hotel Ballroom on Dec. 2. Half of the program was devoted to a distinguished collaboration in Beethoven's Sonata, Op. 24, and Fauré's Sonata, Op. 13. In these there was an interpretative understanding between the artists which resulted in a highly satisfactory performance. Miss Schiller played a solo group containing the Nocturne in C minor by Chopin, Reflets dans l'eau by Debussy and Mephisto Waltz by Liszt, while Mr. Farbman's group contained the Tartini-Kreisler Variations on a Theme by Corelli, Berceuse, Juon, and Tzigane by Ravel.

José Limon and his associates, Beatrice Seckler and Dorothy Bird, combined in a dance program at Howard Hall on Nov. 30 as the second offering of the Principia Lecture and Concert Course. The audience was most appreciative of their compelling interpretations and the program was repeated at the Morey Field House in Elsah, Ill., for the Principia College on the following evening.

Irene Chambers presented her pupil Antoinette Caminata in a song recital in Baldwin Hall on Nov. 29. The young artist's performance was deservedly well received. Wilmo Jo Fulton, pianist, played a group of works and David Leitch, the flute obligatos.

HERBERT W. COST

American Composers Featured In Joplin Orchestra Debut

JOPLIN, Mo.—On Dec. 4, the newly organized Joplin Junior College Civic Orchestra, sponsored by the Junior College and civic groups, played its first Joplin concert under the baton of its conductor and musical director, William Hacker.

The orchestra, composed of some 50 players, including some soldiers from Camp Crowder, presented a program devoted to the works of American composers. A preview performance was given the previous evening in Galena, Kansas.

Gretl Urban, Vice President of Associated Music Publishers, Inc., who has been in charge of its Music Department since May, 1943, was elected a member of the Board of Directors of this company on Sept. 19.

ORCHESTRAS IN NEW YORK

(Continued from page 6)

Philharmonic-Symphony Plays

Works by Darius Milhaud

New York Philharmonic-Symphony. Artur Rodzinski, conductor. Darius Milhaud, guest conductor. Yehudi Menuhin, assisting artist. Carnegie Hall, Dec. 6, evening:

Excerpts from Midsummer Night's Dream Music Mendelssohn
Suite Française; Le Bal Martiniquais Milhaud

(Conducted by the composer)
Violin Concerto Beethoven
(Mr. Menuhin)

Darius Milhaud is not only a brilliant composer but an efficient conductor as well, as his appearance at this concert to conduct two of his own works made evident. A man of imposing bulk, Mr. Milhaud knows how to make an orchestra jump at the flick of a hand, and though he moves slowly, he is completely poised and tremendously alive.

The Suite Française, originally composed for band and based on folk tunes from Normandy, Brittany, Ile-de-France, Alsace-Lorraine and Provence, was written Mr. Milhaud tells us, so that young Americans could hear the popular melodies of those parts of France where their fathers and brothers fought to defend the country from the German invaders. This music is far more than a patriotic gesture; it is full of the spirit of France; it has the flavor of French conversation, cuisine, landscape and city life. Without destroying the identity of the folk tunes, Mr. Milhaud has woven them into a musical fabric which is completely original. Even more piquant, if less emotionally communicative are the Chanson Creole and Biguine of Le Bal Martiniquais.

Mr. Menuhin's thoughts probably turned back to the dramatic evening on which he made his debut, playing the Beethoven Concerto in masterly fashion at an age when most violinists are still practicing scales. His performance at this concert was eloquent, and, apart from some passing troubles with pitch, exciting in its richness of tone. The concert began with a sensitive interpretation of Mendelssohn's everfresh Shakespeare music. Altogether it was a rewarding evening. On Sunday afternoon Mr. Rodzinski conducted the Mendelssohn music, the Beethoven Concerto with Mr. Menuhin again as soloist, and the Prelude to Die Meistersinger.

S.

New Martinu Symphony and Kapell with Philadelphians

Philadelphia Orchestra, Eugene Ormandy conducting. William Kapell, pianist, soloist. Carnegie Hall, Dec. 11, evening:

Arie di Corte, from Old Airs and Dances for Lute, Suite No. 3 Respighi
Symphony No. 4 Martinu
First time in New York
Piano Concerto No. 1
in D Minor Brahms
Mr. Kapell

Martinu is not a writer, like too many of his contemporaries, whose works can be heard, summed up on the spot and filed away in the Received and Contents Noted department after their first performance. Martinu is an intensely serious man who thinks a lot and manages to get a lot of what he thinks into music. But his thinking tends to be obscure at a first hearing, and for that reason one feels he must await longer acquaintance before venturing anything detailed or pontifical on the subject. It is that way with this Fourth Symphony. The work sounds like Martinu's best to date. It is not radically different in style (impressionistic) or in technique (strongly coloristic) from his other recent works. It seems somewhat more assertive, however, in a positive, virile way. Some claim to detect

Czech nationalism in it. Maybe so, but it is no more Czech than the composer's natural instinct for melodic shapings characteristic of his people, and this certainly is heavily overlaid with Parisian refinements and nuances. We hope to make a fuller report after further listening.

Mr. Kapell's performance of the Brahms concerto was something less than a tour de force. Both the player and the music customarily appear to better advantage. The concerto wants power—but controlled power. It wants brilliance—but a mellowed, copper-colored brilliance. The young pianist, as was pointed out here after his last



Prior to the Performance of Ravel's Scheherazade by the New York City Symphony Leonard Bernstein, Conductor, and Jennie Tourel, Soloist, Warm Up with a Few Scales

appearance, threatens to sacrifice his tremendous talent on the altar of mechanical virtuosity. A breath-taking technique—and Mr. Kapell certainly has that—is important. But in the long run it is tone and interpretation that stamp the true artist. R.

Bruno Walter Begins Guest Engagement

Philharmonic - Symphony. Bruno Walter, conductor. Carnegie Hall, Dec. 13, evening:

Christmas Concerto Corelli
Symphony in B flat Schumann
Symphonic Domestica Strauss

Bruno Walter's first guest appearance this season with the Philharmonic-Symphony left the hearer with mingled feelings. The illustrious conductor was for the most part in great form and the climax of the evening was reached in a stunning performance of the Symphonia Domestica. At the opening of the program the listeners were treated to a charmingly wrought presentation of Corelli's Concerto Grosso in G minor, "made for Christmas Eve," the concertino parts finely played by John Corigliano and Michael Rosenker, first and second concertmaster of the orchestra, and Leonard Rose, its first cellist. Between these Mr. Walter supplied a reading of Schumann's Spring Symphony which, for all its nobility and animation still impressed this reviewer as earthbound and of rather excessive weight and density. For all its admirable features the interpretation was heavy rather than volatile.

Possibly the Symphonia Domestica might be heard more frequently if it were always treated with such splendor and devotion as Mr. Walter brought to it. And yet this last in the series of Strauss's tone poems does not measure up to its predecessors. That it should ever have been regarded as excessively dissonant seems incredible, while its once derided programmatic elements have become negligible trifles. But it is vastly discursive and to a great degree monotonous. Possibly the work was



Rudolph Ganz



Bronislaw Huberman



Darius Milhaud

only a "recul pour mieux sauter"—for Strauss was to do the best things in it far better when he composed Rosenkavalier. In any case, one listener would gladly give ten Domesticas for one Don Juan. P.

At the Sunday afternoon concert on Dec. 16 Mr. Walter repeated the Corelli Christmas Concerto and the Schumann First Symphony. A musical pleasure of the first order was the performance of Mozart's Violin Concerto in D (K.218) with Bronislaw Huberman as soloist. Both Mr. Huberman and Mr. Walter have the maturity, the emotional spontaneity and the mastery of style which this deceptively transparent music demands. The allegros bubbled over with animation and the exquisite melody of the andante cantabile sounded as effortless as a sigh. It would be hard to imagine a more beautiful performance of this work. S.

Philharmonic-Symphony Young People's Concert

The annual Christmas concert in the Philharmonic-Symphony Young People's series took place in Carnegie Hall on the morning of Dec. 15. Rudolph Ganz, as usual, was the conductor and the assisting artists were Cynthia Ann Otis, harpist; Edouard Nies-Berger, organist, and members of the Westminster Choir School, John Finley Williamson, director. The 16-year-old harpist played solos by Corelli, Debussy, Salzedo and a Pavane by an unknown 16th Century composer. Mr. Nies-Berger was heard with the orchestra in the first movement of Guillemant's Symphony for Organ and Orchestra. In addition to leading the orchestra in music by Bach, Rimsky-Korsakoff and others, Mr. Ganz presented a brief lecture, illustrated by colored slides, on the history of the harp from ancient times up to the present. J.

Philharmonic Opens 86th St. Louis Year

Torno Offers Martinu's Memorial—Thebom and Singher in Recital

ST. LOUIS.—The first concert of the 86th season of the St. Louis Philharmonic took place before a crowded house, in Keil Opera House on Nov. 15. Laurent Torno, conductor, provided an all-orchestral concert that was most worthy in both selection and performance.

The program opened with a stirring reading of Stock's transcription of Bach's A Mighty Fortress Is Our God, which was followed by a first local hearing of Schubert's Symphony in E, known as the Sketch Symphony. Another first hearing was a new work by Martinu, entitled Memorial to Lidice, which was rich in harmony and exceptionally well played. The remainder of the program contained the Artist's Life by Strauss, Siegfried Idyll by Wagner and Berlioz's Rakoczy March.

The second number of the Civic Music League was a joint recital by Blanche Thebom, mezzo-soprano, and Martial Singher, baritone, before the usual packed Kiel Opera House on Nov. 6. Seldom has a song recital been so appreciated, for both singers gave their very best. Mr. Singher sang the opening group of old French songs and songs by Mozart, Schubert, Berlioz, Gounod, Mussorgsky and Brahms. They were magnificently done. Miss Thebom sang an aria from Haydn's Orfeo, two songs by Schubert and another group of three beautiful songs by Rachmaninoff, together with an intensely interesting cycle I Hate Music, by Leonard Bernstein, all finely projected. The artists joined in a duet from Saint-Saëns' Samson and Delilah, which found such favor that it had to be repeated. William Hughes played all of the accompaniments.

The first concert of the Chamber Music Series sponsored by the Ethical Society, took place in Sheldon Memorial Hall on Nov. 14, when the Chicago Symphony Quartet appeared. A large audience was appreciative of

the high degree of precision and excellent tonal balance attained in a program that contained the Beethoven Quartet in D, Serenade for violin, viola and cello by Dohnányi and Dvorak's Piano Quintet in A, with Walter Steindel at the piano. The playing throughout the evening was of a high standard.

HERBERT W. COST

Colorado City Enjoys Busy Musical Season

GRAND JUNCTION, COL.—Twelve-hundred enthusiastic listeners heard Igor Gorin, baritone, Nov. 12 at the Mesa College auditorium. This was the second in this year's series of five concerts being brought to this region by the Mesa County Community Concert Association. The first was given on Oct. 8 by the Columbia Grand Opera Quartette consisting of Mimi Benzell, Helen Olheim, John Baker and William Horne with Archie Black as coach-accompanist.

The re-organized Mesa College Community Symphony, a 60-piece organization made up of players from Mesa College, the town of Grand Junction and the surrounding community, presented, under the direction of Ward Woodbury, a concert for the district meeting of the Colorado Education Association on Oct. 25 and 26.

On Nov. 15 Mesa College presented Ward Woodbury, recently appointed head of the music department of the college, in a piano recital, the first in a series of faculty recitals planned by the college. M.F.D.

ASCAP Granted Decision In Donnelly Act Suit

A decision that the American Society of Composers, Authors and Publishers was not in violation of the Anti-monopoly Section of the Donnelly Act, upheld by the Appellate Division last January, was unanimously affirmed by the Court of Appeals on Oct. 26. Suit against ASCAP was brought by the Hotel Edison Corporation. John W. Davis appeared on behalf of the plaintiff. ASCAP was represented by Louis D. Frohlich.



Dear Musical America:

One of my lesser imps who joins the spear-carrying brotherhood of supers at the Metropolitan on occasion succeeded in introducing a touch of realism in the best David Belasco style to a recent Saturday afternoon performance of *Die Meistersinger*. Part of his duties on this particular afternoon were to help create the atmosphere of general disorder in the riot scene. He filled the assignment, and almost too well.

His chosen sparring partner was a young chap new to the glories of superdom and suffering from stage-fright. Once my imp and his friend were on the stage with the rest of the brawlers they grappled for the specified moment and then,

"Now," hissed the sulphurous one, *sotto voce*, "It's time for the slugging. Duck!"

By now his companion in disorder was so addled by "debut nerves" that he was frozen to the spot and could only utter a startled exclamation as the blow landed, full force. Had the lights on the stage been brighter the audience would have been treated to the sight of dripping blood as the disgruntled brawler made his exit.

Just in passing, this imp of mine was rudely disillusioned by the costume he was given to wear in the last act of the Wagner opus. Being an ardent disciple of Gordon Craig, Adolph Appia and all the other boys who ring bells for a perfect unity between *Musik und Inszenierung* he was exceedingly depressed when he noticed a marking in his hat which plainly specified, "Faust, Act II".

From Cleveland Heights, O., Carl W. Simpson asks me to tell him why musical publications "do not give up trying to chronicle operatic 'firsts' because they wind up behind the eight-ball every time". Well, I presume it's the nature of the beast! Anyhow, my correspondent is not a little upset because he read something in your columns earlier this year about Stella Roman's "first *Gioconda*" when, in point of fact, it wasn't Stella Roman's first *Gioconda* at all. Mr. Simpson assures me Stella Roman sang *Gioconda* in Cincinnati "as early as the summer of 1942". Moreover, you put your foot in it again by assuring the musical world only a few weeks ago that Zinka Milanov did "her first *Tosca* in this country in Chicago, Oct. 13".

She did it, he says, in Cleveland with the Philadelphia La Scala on Oct. 4, 1944. One thing that helped impress the event on Mr. Simpson's recollection was that her second act costume "was breathlessly glamorous"; also, that this *Tosca* was a *brunette* (as indeed she should be, if the text means more than a precedent established quite some time ago by Maria Jeritza)!

I thank Mr. Simpson for these sundry corrections and reminiscences. Let me further assure him he is quite right in imagining that *Tosca* does not change her dress between the second and third acts. Unless Floria has taken leave of her senses I cannot conceive what would make her stop for a different gown when she must know that the murder will be discovered any minute and may easily play the devil with any chance of getting herself and her Mario out of Rome without more loss of time than it takes to sing a love duet.

From the columns of the New York *Daily News* it appears that the unexpected debut of Walter Hendl, assistant conductor of the New York Philharmonic-Symphony, who led the orchestra on Dec. 8 when Artur Rodzinski was confined to his home with a cold, was only one of the surprises of the evening. The concert also marked the emergence of a new composer. The *News* tells us: "The program included Mendelssohn's 'Midsummer Night's Dream', the Symphony in C major No. 7 by Franz Schubert and Rachmaninoff's Concerto in C Minor No. 2, Opus 18, and a piano concerto by Gyorgy". I would like to have heard that concerto by Gyorgy. Incidentally, the soloist in the Rachmaninoff Concerto was Gyorgy Sandor. Whose concerto was it, anyway?

I was amused by the explanation which several of the New York dailies recently gave of the failure of Helen Traubel to take the high B near the end of "Dich theure Halle" in the Metropolitan's Tannhäuser restoration. They said Fritz Busch claimed that the alternative G natural was in accordance with the "original version" of the air. Well, if anybody is going to invoke

"original versions" when it comes to Tannhäuser I can only say that he is inviting a peck of trouble. At that rate Mr. Bush ought to have performed Tannhäuser with the first of the composer's various endings, where the body of the holy Elisabeth is not brought on the stage at all and where Venus instead of returning in the flesh is nothing more corporeal than a red light (not a district, either!). And what about the introduction to the third act, which was certainly not the "original"—let alone the Parisian Venusberg? Certainly Wagner himself decided in favor of these innovations rather than his "original versions".

One of the wisest things Toscanini has ever said is that "the composer is invariably right"! Apparently some conductors don't always think so.

Along with his membership card, the National Press Club recently presented a piano to President Truman. Edward Jamieson, president of the club, said the organization could not claim credit for Mr. Truman's elevation to the Presidency, "but the members of this club can take credit for making you nationally known as a piano player."

I don't know whether Petrillo has heard about this, but I have a feeling that Mr. Truman's troubles are just beginning. The atomic bomb, the Chinese situation and trouble in Palestine will be as nothing to the headaches he will have if he so much as strikes a note on that piano in public. It's a union card, or else, Mr. President, unless, of course, you decide to add a paid-up member of the A.F.M. to the White House family as a stand-by.

For your department of quips and slips I submit the following: In Soquel (pronounced, So-keel), Calif., there is a tonsorial artist who advertises himself with a large sign that proclaims to the world that he is "The Barber of Soquel". Such are the devious ways of culture; . . . The San Antonio *Express* of Nov. 4 reports the activities of a young singer, one Bene Rodriguez, a "mezzo-forte tenor". A type in-

digenous to Texas no doubt.

Guido of Arezzo used the first syllables of lines in a hymn to give the notes of the scale the familiar "do, re, mi" nomenclature. Now comes the pianist, Gustave Becker and goes the old monk several steps better by baptizing the entire chromatic scale with the letters of the alphabet. Up to now only the first seven letters have been employed for the diatonic scale, except in Germany where they go one better by calling B natural H. Mr. Becker, who apparently does things in the grand manner, gives us the entire 26, from A to Z. Of course, each note thus becomes two or three letters at one and the same time. The advantage of this generosity practised by Mr. Becker is to enable anybody to spell out entire words and sentences in music.

He can write your name, my name or anybody's name without having recourse to any more actual spelling than a string of notes. Indeed, he *did* write my name—in six measures, 2/4 meter and something resembling the key of C sharp. There is something disconcerting, though, about seeing yourself set to music. You might try it out some rainy day. If you so choose you can begin by reducing to notation either the Bible or the Encyclopedia Britannica—unless you prefer Grove's Dictionary!

On a recent day, heavy with gloom over the international situation, back-biting between labor and management, the crime wave and general inhumanity among men, my spirit was lifted perceptibly by three little items tucked away in an obscure corner of the financial page of a New York daily.

The first item informed a disillusioned world that the Walgreen drug store in the McGraw-Hill building on 42nd Street is now supplying its customers with a continuous program of music by Muzak, an innovation, according to the Eastern division manager of the company, which "marks a new trend in the retail drug field".

The second item announced that 500 singers would give a Christmas concert on the steps of the Sub-Treasury building in New York at noon on Dec. 19. Singers? In Wall Street? Yes, the combined choristers of the Federal Reserve Bank, the Bankers Trust Choral Society, the New York Trust Co., the Central Hanover Bank Trust Co., the Clearing House Member Bank Singers of New York, the United States Trust Co. and the Socony Vacuum Oil Co.

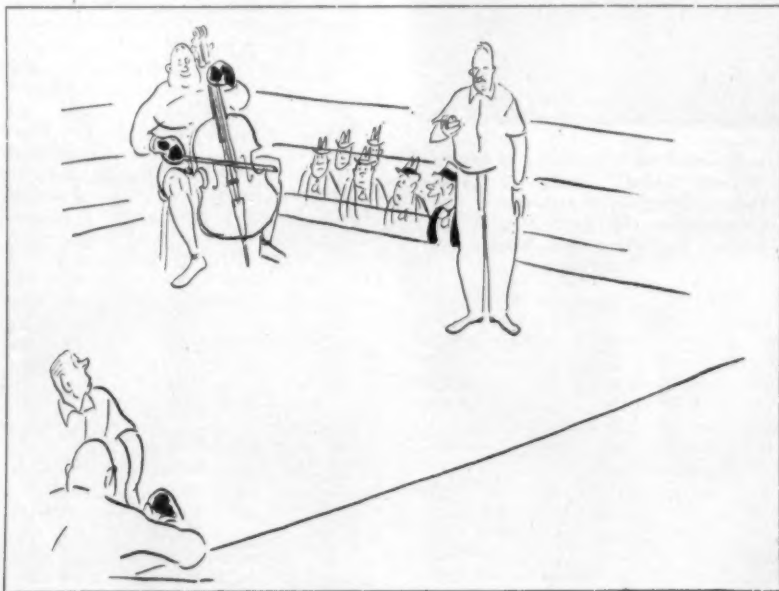
Finally, and with a grandeur of far horizons and world-wide brotherhood which raised me cheering from my couch, was the news that a half-hour program of Christmas carols "will be rendered on Dec. 20 by the National City Bank Choir and will be broadcast by short wave to the Central and South American republics where the bank maintains 35 branches".

In a world where such quaint and gentle incidents can occur, all cannot be lost, thinks your

Mephisto

AD LIB.

by Bo Brown



"He says it's the only thing that relaxes him."

News of the Nation's Orchestras

Philadelphia Hears New Martinu Music

PHILADELPHIA.—Bohuslav Martinu's Fourth Symphony enjoyed its world premiere by the Philadelphia Orchestra at the Academy of Music on Nov. 30 when Eugene Ormandy and his colleagues effected a persuasive performance of the four-movement work completed by the Czech composer earlier this year. The audience gave it hearty acknowledgement.

Martinu, now living in New York, has written an attractive opus. The instrumentation certifies an exceptionally keen craftsmanship and ingenious employment of orchestral resources, while the music contributes further argument for the recognition of Martinu as among the major or creative musicians of the present day.



Bohuslav Martinu

Another feature of the concert was Brahms' Piano Concerto No. 1, in D minor, with William Kapell as soloist. The young artist met its formidable demands with an aplomb and spirit that earned demonstrative applause and numerous recalls. Also scheduled, and delightful in style and melodic patterns as well as for the beautiful playing of the orchestra's strings, were the Arie di Corte from Respighi's Third Suite of Old Dances and Airs for the Lute. The Arie provided a set of airs by Jean Baptiste Besard tastefully transcribed by Respighi. The program was repeated at the concerts of Dec. 1 and 10.

A list for Dec. 7 and 8 offered as its principal fare and in honor of the famous Finnish composer's 80th birthday, Sibelius' Seventh Symphony. Mr. Ormandy guided the musicians in an admirably communicative interpretation of a work which for many represents Sibelius' greatest achievement in symphonic art. The concerts also brought the introductory performances of a recently finished composition by Efrem Zimbalist, an autobiographical essay with the title, Portrait of an Artist. The violinist-composer refers to his work as a tone-poem. It is pleasing and unpretentious in general character; tells its story entertainingly, melodiously; furnished nice contrasts in moods and rhythms, and exhibited other agreeable details throughout its orchestral fabric. The audience accepted an excellent performance approvingly and honored Mr. Zimbalist with resounding plaudits when Mr. Ormandy called him to the stage.

The remainder of the program brought a suite from Handel's Water Music in Mr. Ormandy's version and Respighi's The Pines of Rome.

On Dec. 3 the second of the season's youth concerts had Mr. Ormandy as conductor and commentator and George Walker, 23-year-old Negro pianist and Curtis Institute of Music graduate, as soloist in Rachmaninoff's Third Piano Concerto. The large audience vociferously acclaimed Walker's accomplishments and kept him returning for bows for several minutes. The approach of Sibelius' 80th birthday was signaled by a performance of his Finlandia, and other works included the Bach-Walton ballet Suite, The Wise Virgins, and Ravel's Rapsodie Espagnole. The customary "community sing" brought Christmas music.

Visiting the Philadelphia metropolitan area for the first time, the Na-

tional Symphony of Washington, D. C., played in Roberts Hall, Haverford College, on Dec. 21. Conducted by Hans Kindler, the organization won the audience's enthusiastic approbation for its performances of a program that afforded wide scope for display of instrumental and tonal resources.

Haydn's Symphony No. 88, was gratifyingly played and its "classicism" contrasted well with the sonorous and colorful Symphony in C Minor by Kabalevsky. Other offerings were Handel's Teseo Overture, two Bach works, the Air from the Suite in D and the Brandenburg Concerto No. 3, and a minuet from Purcell's Persian Princess pleased as an encore.

At Town Hall on the same date, the second concert in the Philadelphia "Pops" series witnessed Max Leon at the conductor's desk and nearly 80 members of the Philadelphia Orchestra in the instrumental ensemble. Also participating were Althea Parsell, soprano; Estelle Harrop, contralto, and a women's chorus, trained by Ezra Rachlin, from the School for Opera. A Christmas Medley, arranged by Edmund de Luca, and music by Johann and Josef Strauss, Bizet, Liszt, Gounod, Elgar and others were on the program. W. E. SMITH

St. Louis Welcomes Bernstein as Guest

ST. LOUIS.—In Vladimir Golschmann's absence the podium was occupied by Leonard Bernstein for the concerts on Nov. 30 and Dec. 1. Mr. Bernstein's popularity, after last year's performances, was reaffirmed by a large audience.

A widely varied program opened with Beethoven's Leonore Overture No. 3. Mr. Bernstein's complete command of intricate rhythmic material was evident in the Sinfonia India by Chavez, which was followed by El Salon Mexico by Aaron Copland, and



In Philadelphia's Academy of Music William Kapell, Pianist, Presents Eugene Ormandy, Conductor of the Philadelphia Orchestra, with a Portrait Bust Done by a Melbourne Sculptor

PHILADELPHIA.—Upon returning to this country after an extensive tour of Australia under the auspices of the Australian Broadcasting Commission, William Kapell presented Eugene Ormandy, who had toured the continent earlier, with a portrait bust done by a Melbourne sculptor.

Mr. Kapell carried the bust 13,000 miles in order to deliver it to the conductor. Only one accident occurred during the delivery. In Vancouver Mr. Kapell dropped the statuary, slightly chipping the end of Mr. Ormandy's nose.

Frances Lehnerts and Dimitri Mitropoulos Discuss a Point of Interpretation Prior to the Contralto's Recent Appearance with the Minneapolis Symphony



Minneapolis Star-Journal

his interpretation of the Schumann Second Symphony. It was a sterling performance in every respect.

Mr. Bernstein continued with the eighth pair of concerts on Dec. 8 and 9, appearing both as soloist and conductor. The Bach Brandenburg Concerto, No. 5 for piano, violin and flute was most capably performed with Mr. Bernstein at the piano, Harry Farbman, violinist, and Laurent Torno, flutist. A small string orchestra provided ample and well-balanced accompaniment. For maintenance of mood and color, Mr. Bernstein was at his best in Debussy's La Mer. The final work was Brahms' Second Symphony, in which the orchestra and conductor were in perfect unison of tonal balance. At its conclusion the audience gave Mr. Bernstein recall after recall, which he insisted on the orchestra sharing.

Under Mr. Golschmann's skilled direction, the St. Louis Symphony gains weekly in finesse and coherence, resulting in highly finished performances. The sixth pair of concerts on Nov. 24 and 25 opened with the Overture to Mozart's Don Giovanni and the remainder of the first half was devoted to the soloist, William Kapell, whose performance of Brahms' First Piano Concerto revealed his virtuosity. Mr. Kapell's technique was startling in its power and he was forced to add several extras. The Second Symphony by Sibelius occupied the remainder of the program, and it was here that the beauty of tone of the various choirs was most noticeable. Mr. Golschmann was greeted with salvos of applause.

HERBERT W. COST

Baltimoreans Offer All-Beethoven List

BALTIMORE.—Alexander Brailowsky, pianist, was the assisting soloist in an all-Beethoven program given by the Baltimore Symphony at the Lyric Theatre on Nov. 21. Reginald Stewart, conductor, gave sensitive support to the soloist in the C Minor Concerto. The Eroica Symphony was played as a tribute to the armed forces of the United Nations.

Soloists who appeared during November included Maurice Eisenberg, cellist, in a brilliant reading of the Boccherini Concerto; Hans Joachim Heins, tenor, in Vaughan Williams' song cycle On Wenlock Edge, effectively sung; Britton Johnson, flutist, in a Bach suite expertly played. The orchestra's program of Nov. 21 was broadcast by Station WBAL to the surrounding seven state area. As part of its crowded schedule the orchestra accompanied the Ballet Theatre on Nov. 16 and 17 in three programs. Outstanding novelties were On Stage, ballet by Michael Kidd with music by Norman Dello Joio; and Interplay by Jerome Robbins, to which Morton Gould has given a musical background.

After its Sunday concert of Nov. 25 at which Ilya Skolnick, assistant conductor, presided in absence of Reginald Stewart who was guest with the

Detroit Symphony, the Baltimore Symphony began its Canadian tour with performances at Quebec, Toronto, Ottawa, Montreal and eight cities in New York State.

Visits by Other Orchestras

The National Symphony, at its second visit of the season on Nov. 20, found the Lyric Theatre crowded to capacity. Hans Kindler, the conductor, revealed judgment by prefacing the weighty Brahms D Minor Concerto with the bright Vaughan Williams setting of Seventeen Comes Sunday, which afforded pleasure to those who perhaps evaded the concentration demanded by the Brahms score. Rudolf Firkusny was the soloist and his contribution was superb. The support given by the orchestra was excellent and the program concluded with the familiar Scheherazade Suite, which was vividly presented and evoked much applause.

Of outstanding interest at the Philadelphia Orchestra's concert on Nov. 28 at the Lyric Theatre was the artistry of Zino Francescatti, violin soloist, in concertos by Milhaud and Bach. Eugene Ormandy conducted the orchestra in Bach-Walton's The Wise Virgins, Ravel's Rapsodie Espagnole and Strauss' Dance of the Seven Veils from Salome.

FRANZ BORNSCHEIN

Orchestral Novelties Interest Chicagoans

CHICAGO.—Recent activities of orchestras in Chicago have brought novelties by Milhaud and Rosza, played by the Chicago Symphony, Prokofiev's Fifth Symphony, introduced by the Boston Symphony, and the world premiere of Lionel Barrymore's Piano Concerto by the Business Men's Orchestra. A veritable parade of guest artists and conductors has further enlivened recent programs.

Raya Garbousova, cellist, appeared as soloist with the Chicago Symphony under Désiré Defauw on the afternoon of Nov. 27 in Saint-Saens' Concerto in A minor and Tchaikovsky's Variations on a Roccoco Theme. As at the Thursday evening concert of the preceding week, Miss Garbousova played with flawless musical taste, and her tone, though small, was meltingly beautiful. The Tchaikovsky Variations, with the tremendous technical difficulties they impose, gave the cellist many opportunities to display her remarkable mastery of bow and fingerboard. The success of her performance was greatly aided by the superbly balanced handling of the orchestra by Mr. Defauw.

Bach's Suite No. 2 in B minor would have profited by more rehearsing, as attacks were not always precise, and certain passages gave a tentative, insecure feeling. Strauss' Death and Transfiguration however, was read with moving eloquence.

First Chicago performances of Darius Milhaud's Opus Americanum No. 2, and Suite Francaise were given by the orchestra on Nov. 29 with the

(Continued on page 22)

RECITALS IN NEW YORK

(Continued from page 6)

mously published works by Chopin, the G sharp minor Polonaise and the A minor Mazurka; La Soirée dans Grenade by Debussy, and Schumann's Carnival.

Miss Kuleske revealed a well-coordinated technique. She obtained a singing tone from the piano, and her performance was full of enthusiasm. In matters of style and musical insight she still has a long path of development to follow, but there was a healthy sincerity about her interpretations which augured well for the future. Her treatment of the cantilena in the slow movement of the Mozart sonata showed imagination. And if the opening and closing movements were hurried and heavy, they had rhythmic vigor. In the works on the second half of her program the pianist had ample opportunity to prove that her basic preparation is excellent. Her next problem is to work out ideas of her own and to discover the profounder implications of what she plays.

B.

Chamber Concert Of Early Classics

A program of early classics presented by Howard Boatwright, violinist; Putnam Aldrich, harpsichordist, and Helen Boatwright, soprano, at Times Hall on Dec. 5 provided an evening of sincere music-making that redounded to the highest credit of the devoted performers.

Both the Handel Sonata in D, No. 4, and Bach's Sonata in F minor, for violin and harpsichord, received well-balanced and structurally lucid performances, Mr. Boatwright playing the violin parts with technical fluency and commendably pure intonation, while Mr. Aldrich co-operated understandingly in well-thought-through interpretations. In the harpsichord solo group Froberger's Tombeau de M. Blancheroche, Sweelinck's Variations on Est-ce Mars? and a jig by John Bull were played effectively, whereas the unduly long and anti-climactic Fantasia Chromatica by Sweelinck needs greater interpretative resourcefulness than was brought to it. A feature of outstanding interest was the cantata, Orphée, by a French contemporary of Bach, Clérambault, as sung by Helen Boatwright with harpsichord and violin accompaniment and flute obbligato played by Ruth Freeman. While her voice is not one of sensuous beauty and on this occasion was not produced to the best advantage, the singer approached the extended and difficult work with such intelligence and so secure a sense of appropriate style that she and her associates succeeded in setting forth the musical essence of the cantata in its different moods in an arresting manner.

C.

Alexander Brailowsky, Pianist

Whatever else the stars may hold for us, they are assuredly smiling upon the pianists. To the series of unforgettable recitals already heard this season another was added, in Carnegie Hall on Dec. 5, when Alexander Brailowsky brought an audience to its feet cheering, with one of the most superb exhibitions of piano playing he has ever given us. The excitement was not merely a matter of virtuosic display, but of poetic imagination, warmth and emotional sensitivity. Rarely does one hear Liszt's Sonata in B minor so magnificently interpreted. In its alternating moods of diablerie, heroics, introspective reverie and sheer exuberance this was a flawless performance. Other pianists may storm through the work as brilliantly, but very few of them find as much musical meaning in it as Mr. Brailowsky did.

For technical magic, the Ravel Toccata was memorable. With fea-

they wrists and lightning fingers, Mr. Brailowsky built the work in an intoxicating crescendo. His playing of the Chopin Fantasy in F minor had a stirring sweep. The Ecossaises in D and D flat have been a specialty of the pianist for many years, nor could one ask for more satisfying performances of the Waltzes in A minor and A flat. The program came to a close with Chopin's Andante Spianato and Grande Polonaise, played with such bravura that the audience insisted upon a second recital of encores, which Mr. Brailowsky gave with generosity. Among these were superb performances of Chopin's Revolutionary Etude (which for once sounded revolutionary), the Scriabin Etude in D flat with the perilous left hand leaps, La Campanella in Liszt's original version, The Flight of the Bumble Bee (at a blitz tempo) and Rachmaninoff's G minor Prelude.

S.

Portia White, Contralto

Portia White, Negro contralto from Nova Scotia, made another recital appearance at Town Hall Dec. 5 before a sizeable audience. Her program ranged through Lieder by Schubert and Brahms, French songs by Szulc, Bizet, Fauré, Fourdrain, the "O mio Fernando" aria from La Favorita and a group of folksongs. Frederick Kitzinger was her accompanist.

Miss White's voice is a naturally excellent organ but rather uneven in its technical schooling. There are tones of real opulence in the middle of the scale, particularly round and vital when delivered with full power. In such cases it seems true operative material and so she was able to give the Donizetti air with considerably more punch and impact than her Schubert or her French numbers. Those offerings, earnestly as Miss White addressed herself to them, fell somewhat short in point of style and interpretative insight.

P.

Jan Smeterlin, Pianist

In an age of brutal force and high pressure propaganda, it is a joy to encounter the artistry of Jan Smeterlin, who appeared in Town Hall on Dec. 9, before an enthusiastic audience. Here is a pianist who brings intimacy and graciousness into the concert hall, who is exquisitely sensitive to those nuances which his more grandiose colleagues overlook in their attempts to make the piano rage like an orchestra. Mr. Smeterlin's playing, like the prose of Jane Austen, is perfection, within the limits which he has chosen for it. Such aristocratic taste, such poetic sensibility of temperament are rarely encountered these days.

The program was admirably chosen. It was made up of Schubert's Sonata in A minor, Op. 143; Brahms' Paganini Variations; Chopin's Barcarolle, Mazurkas in C sharp minor, Op. 63, C sharp minor, Op. 30, and A flat, Op. 59, the Fantaisie-Improvisation and Ballade in G minor; Three Etudes, Op. 33, by Szymanowski; Albeniz's Triana from the Iberia; Debussy's Poissons d'Or; and a Dansa brasileira by Camargo Guarnieri.



Nathan Milstein



Hilda Banks



Dalies Frantz



Jan Smeterlin



Henri Temianka



Alexander Brailowsky



Isaac Stern

Mr. Smeterlin plays the Brahms variations with Chopinesque clarity and refinement. If something of their fire and majesty are lost in the process, so also are the muddiness and the musical plethora with which they are usually performed. The Chopin Barcarolle was magically interpreted. Its crystalline runs and subtle pedalings were the achievement of a master pianist. As for the Mazurkas, no one since De Pachmann has done them more enchantingly. Among the encores were memorable performances of the Chopin Etude on the Black Keys and as a finale, the Strauss-Schulz-Evler Blue Danube, more lightly and brilliantly played than the writer has ever heard it.

S.

Isaac Stern, Violinist

At his annual local recital on Dec. 5, at Carnegie Hall, Isaac Stern, young San Francisco violinist, gave another impressive demonstration of his exceptional native gifts and his excellent technical equipment. He had the sympathetic collaboration of Alexander Zakin at the piano, excepting, naturally, in the Grave and Fugue in A minor by Bach for violin alone. After rather uncertain handling of the first movement of the Beethoven Sonata in A, Op. 30, No. 1, the two artists found themselves on securer ground in the Adagio, the mood of which was communicatively re-created, and in the zestful final section. But it was the Bach work that first found Mr. Stern completely in his stride and both of the movements, sharply differentiated in mood, were projected with noble and apt eloquence, the exacting fugue being encompassed with complete technical mastery while rich, full-blooded tone was brought to both.

The violinist took in hand the fine Hindemith sonata composed in 1939 with a quite different approach but equally sensitive response and with equally notable results of their kind, especially in the marvelous fugue of the last movement culminating in an imposingly realized climax, Bartok's First Rhapsodie and an Air and a Ritornel by Alexei Haieff were played with similar effectiveness.

C.

Hilda Banks, Pianist

One wonders what the comments of Mark Twain would have been if he could have heard the Tom Sawyer Suite by Hilda Banks which that richly gifted young lady played at her piano recital in Town Hall on Dec. 10. They would probably have been gorgeously explicit and prolonged, for the suite sounds much more like

Arnold Schoenberg than it does like Tom, or Becky, or Jim, and it has just about as much to do with their world as a P-38 has to do with a fringed surrey.

Miss Banks also played Bach's Italian Concerto; Beethoven's Sonata in E flat, Op. 31, No. 3; Brahms' Intermezzos in A minor and E major and Rhapsody in B minor; Debussy's Danse de Puck and Feux d'Artifice; three Preludes by Shostakovich; and Chopin's Ballade in A flat and Scherzo in B flat minor. That her performances were sturdy, straightforward and intelligent in style was to be expected, for Miss Banks is a pupil of Artur Schnabel. But in addition to these qualities one noted a warmth of imagination and a fearless individuality which promise well for the future. As yet, Miss Banks lacks the interpretative insight, experience and range of technical power and nuance to do justice to so exacting a program. But she has the makings of a distinguished artist, and there was much in her playing at this recital to admire. Her audience applauded her cordially, even in the Tom Sawyer music, after it had recovered from its first shock.

S.

Nathan Milstein, Violinist

Barometrically speaking Nathan Milstein could scarcely have chosen a worse night for his Carnegie Hall recital than Dec. 10. Nevertheless he overcame the handicap of the damp and frigid atmosphere in superb fashion. His playing revealed no blemish of intonation or lapse from his wonted sweetness and silkiness of tone, while his musicality, his flawless taste and profound intelligence are proof, of course, against any weather.

Possibly the violinist has given more memorable programs. This one was unusually brief and somewhat dubious in its content. The one invulnerable masterpiece was Bach's unaccompanied Sonata in G minor and in this Mr. Milstein's playing was worthy of the music. The fugue, especially, was given with a polyphonic richness and clarity suggesting several instruments rather than a mere triumph of multiple stopping. The Bach was preceded by Beethoven's E Flat Sonata, Op. 12, No. 3, which, by and large, was less satisfactory. Apart from the fact that Carnegie Hall is not the most favorable place for chamber music of this sort, Mr. Milstein's treatment of the violin part seemed curiously diffident (at times almost inaudible) and out of balance with Max Lanner's more robust piano playing.

Besides a group of short pieces by Smetana, Suk, Willner, Stravinsky and Kreisler, Mr. Milstein presented a new composition of his own based on Paganini's 24th Caprice and some other bits of material by that demon fiddler. As music it proved unexciting, except for its profusion of technical stunts. These, it goes without saying, Mr. Milstein conquered with almost contemptuous ease.

P.

Henri Temianka, Violinist

Henri Temianka has been heard to better advantage than he was at Carnegie Hall on Dec. 12. His program was ambitious but decidedly uneven in execution. Two sonatas for violin and piano—Schumann's in A minor

(Continued on page 12)

RECITALS IN NEW YORK

(Continued from page 11)

and Mozart's in A major (K. 526)—performed in collaboration with Artur Balsam, exhibited some excellent features cheek by jowl with certain dis-affecting ones. Lalo's *Symphonie Espagnole* the violinist played now admirably, now with a want of clarity, on the one hand, and of intensity, on the other. Szymanowski's *Notturmo e Tarantella* provided the other item on the program.

Technically Mr. Temianka's performances were of high order and his tone, sensuous and subtly colored, was as always, engaging. Movements like the scherzo of the *Symphonie Espagnole* he delivered with uncommon grace and charm. But where deeper and more vigorous emotions were called for Mr. Temianka fell short. Most of all his performance of the Mozart sonata with Mr. Balsam lacked authority. The finale, for instance, was done at such dizzy speed that its contours almost totally eluded the listening ear. P.

Carina Orasto, Soprano

Carina Orasto, soprano, gave a recital entirely of songs by Sibelius in Times Hall on Dec. 6, with Fern Sherman at the piano. The recital was in honor of the composer's 80th birthday which occurred two days later.

The inevitable monotony which clings to recitals which are all one thing was not absent on this occasion though the singer managed to invest the songs with variety through interpretative ability and a good voice creditably produced.

It would be difficult to pick out of a list of 18 songs by one composer any particular ones which were especially striking, though the present reviewer liked *Sunrise*, *The Call of a Bird* and *A Hundred Paths*, each of which was in a different group. Miss Orasto deserves much credit for introducing this unfamiliar music to New York music lovers. D.

Eunice Eaton, Pianist

Eunice Eaton, who gave a recital in Town Hall on Dec. 7, is a pianist of marked individuality. Everything she played had the stamp of personal conviction and emotional warmth. Her program consisted of Bach's *English Suite* in G minor; Schumann's *Sonata* in G minor; Ravel's *Ondine*; Debussy's *Etude*, *Les tierces alternées*, *La terrasse* des audiences de clair de lune and *Jardins sous la pluie*; Two *Psalms* by Robert Elmore in a first performance; Rachmaninoff's *Prelude* in D, Op. 23, and *Etude* *Tableau* in E flat, Op. 33; and the Strauss-Hughes *Wiener Blut* Waltz.

Miss Eaton kept her performances within a modest tonal range, but she had a remarkable fluidity and control of dynamics within that framework. Never was her playing brutal or musically indifferent. The Elmore psalms are effectively conceived, and if their basic material were only stronger, they would be even more impressive. Miss Eaton played them with vivid dramatic imagination. The audience was enthusiastic. V.

Dalies Frantz, Pianist

Brilliance and dash were the keynotes of the piano recital which Dalies Frantz gave in Carnegie Hall on Dec. 14 before a cordial audience. He began the evening with three choral preludes by Bach, *Jesu, Joy of Man's Desiring* in the transcription by Bauer, and *Now Comes the Gentiles' Saviour* in *In Thee Is Joy* in the Busoni versions. The cascading sixths and octaves of the final choral prelude were excitingly, if not impeccably, played. One of Beethoven's most personally revealing works, the *Sonata* in E

minor, Op. 90, followed. Though Mr. Frantz did not pay sufficient heed to the composer's warning, "not too fast", in the second movement, he did play it very songfully, as Beethoven marked it. Particularly eloquent was his treatment of the passage in which the theme is enunciated in the bass, with accompanying figuration above.

Chopin's *Sonata* in B Flat minor and "the" *Polonaise* in A flat were virtuosically disposed of. But it was in Schumann's *Papillons*, which followed, that Mr. Frantz captured the composer's moods and whims most convincingly. In this music, also, his touch and phrasing became more plastic and full of nuance. The final group consisted of Rachmaninoff's *Humoresque*, Liszt's *Funérailles* and the Strauss-Dohnanyi-Frantz *Schatzwälder*. S.

Robert Brereton, Pianist

One of the most promising debuts made in New York in recent years was that of twenty-three-year-old pianist Robert Brereton, who appeared before an enthusiastic audience in Town Hall on Dec. 12. A solid and brilliant technique and a searching musical intelligence made themselves felt in Mr. Brereton's playing immediately. It is a pleasure to report that the pianist's blindness has in no way apparently checked his development as a performer and interpreter.

The most notable achievement of the evening was Mr. Brereton's playing of Prokofiev's *Sixth Sonata*,



Robert Brereton

Mona Paulee

which he succeeded in vitalizing throughout its devious length. Not only was his performance technically exciting, but it showed a grasp of the spirit and structure of the music.

The recital opened with three *Chorale Preludes* of Bach transcribed by Busoni; and Brahms' *Ballade* in D, Op. 10, No. 2, and the *Rhapsody* in E flat. After the intermission came Chopin's *Nocturne* in B flat minor, *Etudes* in C sharp minor, Op. 10, No. 4, and in A flat, Op. 25, No. 1, and *Barcarolle*; Debussy's *Les sons et les parfums tournent dans l'air du soir* and *La puerta del Vino*; Ravel's *Juex d'eau*; and Liszt's *Sixth Hungarian Rhapsody*. Occasionally, in works of subtle emotional character, such as the Chopin *Barcarolle* and the Debussy preludes, Mr. Brereton missed the overtones of the music, and once or twice he let his fingers run away with him. But these were natural and easily remediable faults in a temperament which obviously has the richest possibilities for musical growth. This was a debut which deserved the ovation which it received. S.

Hilda Kosta, Contralto

Hilda Kosta, Turkish born contralto who gave a recital before a large and delighted audience at the Town Hall Dec. 11, might be classified as a dis-euse or an entertainer rather than an outright singer were it not that she has appeared as *Carmen*, *Delilah* and a few other roles with certain small opera companies hereabouts. But if her place seems occasionally to be the night club rather than the concert

platform she is, nevertheless, a highly interesting figure and a genuine personality. Of fascinating presence and warm vocal resources she contrives by her innate magnetism to offer a far more entertaining hour in the concert hall than many an artist of conventional stripe.

Her program was made up of Spanish and French songs, a variety of folk melodies, some humorous salon and night club effusions and an operatic aria or two. The songs she did with considerable charm, exuberance and humor. Operatic extracts like *Les Larmes*, from Massenet's *Werther*, and the *Habanera* from *Carmen* showed her to less advantage—in the latter, especially, her rhythm was distinctly her own rather than Bizet's. Her warm tones are sometimes throaty in emission, though to what degree this technical flaw is assumed in an attempt to imitate the manner of certain Spanish folk singers can only be surmised. Though Miss Kosta's talents are inevitably limited she can still furnish entertainment which marks a pleasant departure from the ordinary. P.

Donald Dame, Tenor

Donald Dame, tenor of the Metropolitan Opera, was heard in a recital program in the Town Hall on the afternoon of Dec. 16. He began with the aria of *Blondel* from Grétry's *Richard Coeur de Lion* and followed this with an aria from Handel's *Ezio* and a *Hymn to Love* by Mouret. Then came the entire *Dieciere* cycle of Schumann sung without pause and, following the intermission, a French group by Augusta Holmès, Hue, Pierné, Paladilhe and Debussy. The final group was in English, by Homer, Macmurrough, Elwell, Warlock and Klemm.

Mr. Dame revealed himself as a singer of intelligence and sound musicianship even if one could not always agree with his interpretations. The Grétry aria was somewhat broadly



Donald Dame

Hilda Kosta

given but the French was well pronounced. Indeed, throughout the recital Mr. Dame's diction was of unusual clarity. It is something of a task to sing the 16 songs of the Schumann cycle and keep the interpretation on a consistently high level. The songs themselves are of uneven merit. Mr. Dame did the cycle well, however, and his German was clear and easily understood. Paladilhe's *Sonnet de Pétrarque* was well done, also Debussy's *Le Balcon*. The final group was well contrasted and clearly sung. Excellent accompaniments were played by Edward McGill. H.

Mona Paulee, Mezzo-Soprano

The recital given by the young Metropolitan mezzo-soprano, Mona Paulee, at the Town Hall Dec. 16 was beyond question one of the most gratifying events of the season to date. Miss Paulee has been heard with satisfaction on various occasions at the opera but it is hard to recall when her smooth, well schooled and lovely voice as well as her sensitive instinct for musical style and her intelligence have struck her listeners so forcibly. There are still departments of her art which call for improvement. But her deep sincerity, her wealth of feeling, her ability to create and sustain a lyric mood and the intensity with

Babin Released From Service



Vitya Vronsky and Her Husband, Victor Babin, Who Was Recently Released from the Army

Victor Babin, of the piano team of Vronsky and Babin, after more than two years of overseas service with the U. S. armed forces in England and France, has received his honorable discharge papers. He will shortly return with his wife Vitya Vronsky, to their ranch in Sante Fe, New Mexico, to rest and prepare new programs for their joint appearances next season under the auspices of the Metropolitan Musical Bureau.

Mr. Babin recently became an American citizen and his wife will also shortly receive her citizenship papers.

which she throws herself into whatever she undertakes—these qualities cannot be simulated.

Miss Paulee's program offered Italian airs by Porpora and Scarlatti, a touching slumber song by Gossec, a Boccaccio setting by Respighi, Hugo Wolf's "Kennst du das Land" and "Auf einer Wanderung", Mahler's *Rheinlegendchen* and *Das irdische Leben*, two *Lieder* by Joseph Marx, Fides' "O prêtres de Baal" from *The Prophet*, Chausson's *Poème de l'Amour et de la Mer* and a group of English. It was not a well balanced list, for most of the songs were too lengthy and their moods insufficiently contrasted. Moreover, the big bravura air of Meyerbeer takes a greater virtuosity of execution and a far ampler command of the grand manner than Miss Paulee yet possesses.

Nevertheless, the evening brought much to remember. Although an obvious nervousness gripped the singer during the early part of the concert and betrayed itself in certain mannerisms of posture and gait, her exquisite performance of Scarlatti's "Se Florindo e fedele" and Porpora's "Come la luce e tremola", with its difficult trills, will not soon be forgotten by her hearers. She showed true stylistic and expressive capacities in Wolf and Mahler and her German diction was correct if not invariably clear. Her treatment of French vowel sounds, however, needs careful grooming, as Chausson's interminable *Poème* made clear.

Miss Paulee was warmly greeted by an audience that numbered many singers. Most admirable accompaniments were furnished by Milne Charnley. P.

New Friends of Music, Dec. 9

Only those who have heard Adolf Busch and Rudolf Serkin in conjunction can really know what sonata teamwork in its highest estate can be. Not in 40 years of concertgoing has the present reviewer experienced the

(Continued on page 16)

Tannhäuser Revival Proves Uneventful

WHEN Tannhäuser was dropped from the Metropolitan repertoire a few seasons ago the hope was expressed in these columns that for its centenary in 1945 the work would be brought back thoroughly restudied, newly mounted, freshly cast and most painstakingly conducted. The centenary has come and gone and on Dec. 14 Wagner's opera was restored to the Metropolitan stage. Not, alas, as one had reason to wish! For although there was a new conductor on the stand and a new singer or two in the ensemble the performance, by and large, was one of the poorest the work has suffered in a decade.

That the scenery was old and shabby might have been overlooked on economic grounds; also, some of the minor weaknesses in the casting of lesser roles could have been explained away. But quite another matter was the prevailing drabness of the whole representation, its lack of spirit, poetry and dramatic impact, execrable stage management, bad singing and questionable treatment of the score on the conductor's part. This last reproach must sound particularly graceless after the superb account Fritz Busch, whose Tannhäuser had not yet been experienced here, recently gave of Lohengrin. But Tannhäuser is a very different proposition and Mr. Busch's treatment of it was flatly disappointing, whatever mitigating circumstances may be adduced in its defence.

Time and again the tempos Mr. Busch adopted in this music were wholly unaccountable—now far too slow, now much too fast. The deliberate pace of his Lohengrin had a profound logic which the movement of his Tannhäuser completely wanted. Moreover the conductor grasped little of the sensuousness of the Venusberg music, with its Tristan kinships. It had as good as none of its throbbing intensity, edge and cumulative drive. As a whole the opera sounded distressingly thin, colorless and pedestrian, without brilliancy, luster or power of climax. Insufficient rehearsal may have accounted for many things, especially in the relation be-



Lauritz Melchior as Tannhäuser



Martial Singher as Wolfram

tween the orchestra and the stage, but not assuredly for all.

Those who had hoped for a revision of the system of cuts in the Metropolitan Tannhäuser must have been bitterly chagrined. The most piercing and incomparable passage in the music of Venus—the goddess's "Ha! du kehrtest nie zui ück!" with the matchless "Wie hätt's ich das erwor-



Helen Traubel as Elisabeth

ben", was again left out. One trifling favor Mr. Busch did grant—he restored those three bars of woodwind chords at the close of the B major ensemble toward the close of the second act, deleted ever since the Bodanzky era. On the other hand he still retained those three feeble measures from the old Dresden version preceding Tannhäuser's "Nach Rom," in lieu of the eight tumultuous ones Wagner substituted in the Paris version. In other respects the elisions were as they have been.

Possibly it was a kindness to Blanche Thebom who attempted Venus for the first time not to impose on her the full burden of the role. This gifted young singer, for all the beauty of her mezzo-soprano voice, was sorely overweighted by a part which is not only one of the most subtle and difficult in all Wagner but calls, in reality, for an Isolde expo-



Blanche Thebom Norman Cordon

nent. Miss Thebom's tones sounded feeble and colorless and her elementary acting was not at all improved by the business of suddenly unpinning her back hair and letting it fall (presumably intended as a seductive nuance), when she sang "Geliebter komm".

Mme. Traubel's Elisabeth proved scarcely more convincing. The soprano was by no means in voice and sang thoroughly well only in the Prayer. She omitted the high B at the close of "Dich theure Halle" (the idea advanced that this omission conformed with Wagner's original intent will not hold water, for the composer altered numerous details of the opera long after it was first brought forward); and during a large part of the second act the soprano's intonation was disturbingly flat. Lauritz Melchior, who made his reentry for the season in the name part, seemed far from his vocal best and more than usually unrhythmic.

As Wolfram Martial Singher was more or less of a square peg in a round hole and his dry voice quite lacks the roundness and amplitude for the part. Mr. Cordon's Landgrave was tolerable, if not much more. Maxine Stellman piped in quavering treble the Shepherd's May Day carol. The choral singing was dubious as to pitch. Mr. Busch, who whipped up the great march to a virtual quickstep, did not make things any easier for the guests of the Wartburg.

H. F. P.

OPERA AT THE METROPOLITAN

(Continued from page 5)

again demonstrated when the Metropolitan offered its second performance of Lohengrin this season on Dec. 8. Fritz Busch has freed the music of that stodginess and routine which long afflicted Metropolitan Opera presentations of the work. Instead of hurrying through the music, as if it were an unpleasant assignment, he cherishes every phrase, bringing out hundreds of nuances, and giving the singers time to make Wagner's carefully planned emotional effects.

The cast was the same as at the opening performance, with the exception of Nicola Moscona, who replaced Norman Cordon as King Henry. Torsten Ralf was again heard in the title role; Helen Traubel was the Elsa; Herbert Janssen, Telramund; Kerstin Thorborg, Ortrud; and Hugh Thompson, the Herald. The audience filled the house and recalled the singers and conductor enthusiastically. One might paraphrase Wilde's epigram and say that operas are rarely boring; conductors and performers sometimes are. With Mr. Busch at the helm, Lohengrin is anything but a bore. It is even exciting.

Barber of Seville, Dec. 7

Until that hypothetical tomorrow when The Barber of Seville undergoes

S.

a restudy from the ground up, the Metropolitan's performance of Rossini's buffa will doubtless continue to be the repository of slapstick and horseplay it has been for years and which the public seems to enjoy. The first representation this season, on Dec. 7, was merely another such farcical entertainment, with here and there some slight differences. Chief of these was the first assumption in New York of Figaro by Martial Singher. The French baritone is a great artist in his province and whatever he does is distinguished by fastidious taste. But Figaro in a slapdash Italian Barbieri is not his affair and with the best will in the world he could not manage to fit into the picture.

His impersonation proved to be meticulous as to details even though in spirit and in action it reminded one more of a figure out of old school French opera comique than the mercurial Italian embodiment of tradition. The baritone delivered his "Largo al factotum" very painstakingly as to text and patter, yet the air lacked its usual sparkle and bravado. Nevertheless it was perhaps the best feature of a fundamental error in casting. The baritone hardly seemed in good voice, but neither, for that matter, did anybody else. An epidemic of flat singing prevailed for the greater part of the



Nicola Moscona Salvatore Baccaloni

evening.

As usual, it was the rotund Bartolo of Mr. Baccaloni which harvested the loudest laughs of the occasion, seconded by the striking Basilio of Mr. Pinza. But the latter, despite his elaborately funny performance of the Calumny air, succumbed like the rest to the scourge of false intonation. Bruno Landi sang parts of the serenade in the first act with curious alternations of substantial tone and almost inaudible pianissimos. The Rosina of Bidu Sayao was at least sprightly and tasteful, though the sounds she emitted were of the pinhead variety. The soprano departed from convention by singing in the lesson scene Suzanna's "Deh vieni" from Mozart's Figaro—at best a questionable procedure. Why not, for a change, offer the number Rossini himself composed for that episode in place

of the customary interpolation? Thelma Altman was the Berta. Cesare Sodero conducted with animation.

P.

Rigoletto, Dec. 10

A large audience enthusiastically greeted the season's second performance of Rigoletto at the Metropolitan on Dec. 10. Although the work was well done in general with some beautiful singing by Bidu Sayao and Jussi Bjoerling, it again, like the first performance, was a bit slower-gaited than is necessary. The original cast repeated their roles except for two minor changes. Jussi Bjoerling was the Duke; Leonard Warren, Rigoletto; Bidu Sayao, Gilda; Nicola Moscona, Sparafucile; Martha Lipton, Madalena; Thelma Altman, Giovanna; Osie Hawkins, Monterone; George Cehanovsky, Marullo; Richard Manning, Borsa; Maxine Stellman, the Countess; Thelma Altman, a Page. Cesare Sodero was the conductor.

L.

Der Rosenkavalier, Dec. 12

The season's second representation of Strauss' Der Rosenkavalier was identical in cast to the first with the exception of Thomas Hayward who made his bow in the brief role of the Singer and managed it very satisfactorily. Irene Jessner again was the Marshallin and Emanuel List the Baron Ochs. Risé Stevens repeated her familiar triumph as Octavian and

(Continued on page 32)

N. Y. City Center Set-up Needs Clarification

AN inadvertent verbal tangle between Mayor La Guardia and Leonard Bernstein, conductor of the so-called "New York City Symphony", recently brought an unfortunate exchange of rather strong language, including "fraud", etc., in connection with the civic status of the orchestra.

Addressing the conference on American-Soviet cultural co-operation in New York last month, Mr. Bernstein declared that people over the country are under the impression that New York has a municipally sponsored orchestra, but that actually the city has no such thing as "its own orchestra", and that the City Symphony, if considered as a civic organization, is "a complete fraud". The Mayor smarted under this needlessly harsh language, but Mr. Bernstein only spoke the truth and put his finger on a misapprehension which, intentionally or not, has been fostered in the minds of people who do not clearly understand the set-up.

This misunderstanding, we have found, extends to the whole City Center project. Many people seem to have the impression that the symphonic, operatic and dramatic performances given at the Center are subsidized in some manner by the municipality. The fact that the city owns the building in which the performances are given plus the fact that the Mayor, the President of the City Council and the License Commissioner are officers of the City Center organization has lent credence to that belief. Actually, however, the city has nothing to do with the project and the city officials serve only in their capacity as private citizens.

THE financial workings of the Center are rather complex and its sources of backing have never been made very clear. But this is the story the way we understand it:

Mayor LaGuardia long has been interested in establishing a civic theatre in New York where musical and dramatic performances of professional calibre could be given at popular prices for the benefit of those who cannot afford the usual commercial tariff. But no money for such an enterprise was to be had from the city treasury. Thus, when Mecca Temple, a building formerly used by a Masonic organization, fell into the city's hands as the result of a tax lien, Mr. LaGuardia saw his opportunity and seized upon it: the building and its auditorium were not perfect, but they would serve the purpose. Accordingly, the New York City Center of Music and Drama Corporation (non-profit) was formed with the Mayor at its head, and the building was leased to the corporation by the city for an annual rental equivalent to the amount of the building's taxes. This liberal rental arrangement constituted the city's only contribution to the project.

The hope was that the Center would pay its own way. But, as usual, the orchestral and the operatic performances have consistently lost money. Some of the other attractions, however—notably the dramatic ones—have shown a considerable profit, and this profit, it is understood, is applied against the general deficit. But it is not enough to cover the full loss. Last year for instance, the Center was in the red in excess of \$35,000 above all profits. This sum, we understand, was made up by guarantors.

MR. BERNSTEIN has further elucidated the situation by pointing out that the orchestra is required to pay rent (its proportional share, probably) and that only admission receipts, radio sponsorship and donations have kept it going. He also revealed that members of the orchestra average only about \$500 for the season's work, and must support themselves with other employment.

Thus it becomes abundantly clear that none of the City Center activities, including the symphony orchestra, is city-sponsored in the real sense of the term, and the quasi-official air is purely accidental.

The time should come when the city actually foots the bill, as it should also in other communities, but that time, apparently, is not yet.

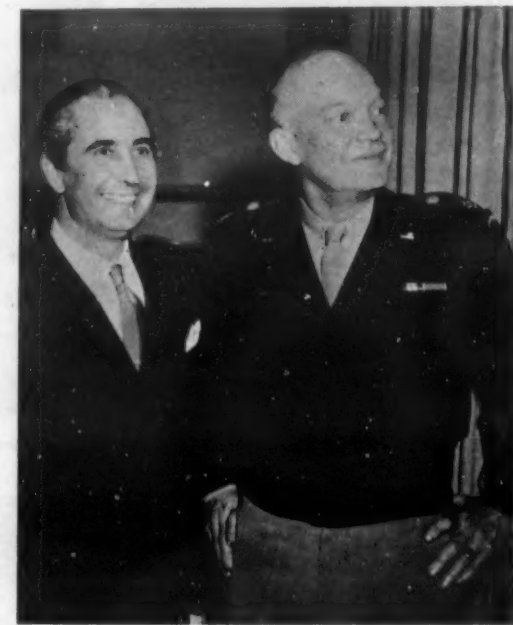
Cadenza— By Courtesy of Whom, Please?

CONCERT performers always give credit in their program books to the maker of their piano. They usually mention the company, if any, that records them for posterity on wax. Sometimes, if they are women, they even give a line to the dress-maker who fashioned their gown. But what about the generous and unrewarded soul who dreamed up their cadenzas? Do they remark him? Never—or, as W. S. Gilbert would more prudently put it, hardly ever.

This practice of keeping dark, or at least neglecting to mention, the origin of concerto cadenzas is really something of a minor fraud on the public, to say nothing of the critics. In the old days of piano playing—and violin and cello playing too, and even singing, for that matter—in the grand manner, it was the privilege and the pleasure of the performer to exhibit his improvisational genius in that blank space after the orchestra's 6/4 chord where the composer indicated simply "cadenza".

AT that point, the decks were cleared, all other noisemakers silenced and the soloist given *carte blanche* to indulge the highest powers of his virtuosity in brilliant scales, arpeggios, flourishes, appoggiature, double trills and whatever else he had a mind to. True, by the time Mozart and Beethoven arrived on the scene, it was the custom for the composer to write down what he would like to have played at that point, but even then the written cadenza was no more than a point of departure for the accomplished player or a crutch for the unimaginative. Mozart frequently set down his cadenzas with his pupils in mind.

Today, improvisation is in so poor estate that few performers, even among the best, undertake to extemporize. Instead, they use the composer's own confection or something



Nino Martini, Tenor of the Metropolitan Opera, with General Dwight Eisenhower in Washington. The Singer and Chief of Staff Had Previously Met When Mr. Martini Made a USO Tour Overseas Last Spring

devised by another person which proved good enough to be remembered and written down somewhere. It is this fact that gives rise to our complaint.

There is an indeterminate number of cadenzas for any given concerto—almost innumerable in the case of the most popular works. Beethoven's Fourth, for instance, has been supplied with cadenzas by Bülow, Dohnanyi, D'Albert, Saint-Saëns, Stenhammer, Godowsky and nobody knows how many others. Beethoven, Hummel, Clara Schumann, Reinecke and Busoni are just a few, in addition to the composer himself, who provided flights of fancy for the concertos of Mozart.

HOW, then, in the name of acciaccatura, is a bewildered public to know what cadenza, and by whom, Dudley Doodlefinger has elected to play at a given concert? Is the latter practicing to deceive? Is he attempting delicately to convey the idea that the cadenza is his own brain-child? Is he out to give the critics even thinner and grayer hair?

We do not know all of the cadenzas to all of the concertos. We don't think anybody does. Why not just a line at the bottom of the program, boys and girls, along with the pianomaker, the recorder and the couturiere?

MUSICAL AMERICA

Founded 1898

Publishers:

JOHN F. MAJESKI

M/Sgt. JOHN F. MAJESKI, Jr.

THE MUSICAL AMERICA CORP.

John F. Majeski, President

M/Sgt. John F. Majeski, Jr., Vice-President

Walter Isaacs, Treasurer

Kenneth E. Cooley, Secretary

RONALD F. EYER, Editor

FRANCES QUAINANCE EATON, Associate

MAURICE B. SWAAB, Advertising Manager

EDWARD I. DAVIS, Production Manager

Executive and Editorial Offices

Suite 1401-8 Steinway Bldg.,

113 West 57th St., New York 19, N. Y.

Telephone: Circle 7-0520. Cable address: MUAMER

Subscription Rates: U. S. A. and Possessions, \$3 a year; Canada, \$3.50; Foreign, \$4. Single copies, twenty cents. Unsolicited manuscripts cannot be returned unless accompanied by sufficient postage. Copyright, 1945.

MUSICAL AMERICANA

By HARRY MARLATT

THE world premiere of a new violin concerto by Bohuslav Martinu was to be played by Samuel Dushkin at concerts by the St. Louis Symphony on Dec. 28 and 29. The composition, entitled Suite Concertante, is written in four movements and was dedicated to Mr. Dushkin by the composer. . . . Some eighty pounds of original letters and manuscripts penned by Victor Herbert have been presented to his daughter, Mrs. Robert Bartlett, by E. E. Menges. Included in the collection are a number of early notations Herbert wrote for songs in The Red Mill.

Mr. and Mrs. Livingston Gearhart, known in the concert world as duo-pianists Morley and Gearhart have increased their ensemble to the proportions of a trio. The newcomer is a boy, seven pounds, ten ounces, born in Orinda, Florida. As yet no name has been decided upon. Mrs. Gearhart is doing nicely. The father has recovered from his "pre-paternity jitters".

Fritz Mahler, Viennese conductor who recently completed a tour as director of Charles L. Wagner's production of Rigoletto, has taken up the post of musical director for The Lute Song, an adaptation of a 14th century Chinese drama. . . . Cpl. Eugene Conley, tenor, who appeared in the Army Air Forces production, Winged Victory, has finally received his discharge. He will rejoin the San Carlo Opera Company in Los Angeles early in January.

In Milan Bronislaw Huberman gave a concert sponsored by the Societa del Quartetto, Milan's oldest musical society, the proceeds of which have been turned over to help the reconstruction of La Scala which was damaged during the war. While he was abroad Mr. Huberman played in Paris, London, Amsterdam and throughout Italy and Switzerland. . . . Recently Ray Lev, pianist, played for the Dean of Canterbury at a farewell party given in his honor at New York's Plaza. Miss Lev, who inaugurated the Treasury Concerts in the Brooklyn Museum in 1943, played at the final concert of the series late in the fall.

Licia Albanese, soprano of the Metropolitan Opera, has been awarded her American citizenship. A native of Bari, Italy, Miss Albanese was married last April to Joseph Gimma, a stockbroker, who is from her "hometown." . . . When Fredell Lack, violinist, returned from a sold-out tour of Latin-American appearances she reported that critics in that part of the hemisphere are as devoted to artists as the ticket-buying public. Most of them, she tells us, even asked for her autograph. . . . Mario Braggiotti, pianist, until recently with the OWI Psychological Warfare Branch of the Allied Military Occupation, will return to the American concert stage this season under the management of W. Colston Leigh.

Karl Ahrendt's work, "God Be Merciful", won the first prize in the Eurydice Chorus Award Contest sponsored by the Philadelphia Art Alliance. Judges in the contest considered 59 entries from 20 states and Canada. . . . Pearl Primus will follow up her Broadway premiere as dancing star in the revival of Showboat with her first solo appearance of the season at Hunter College on Jan. 20.

To Elsa Fiedler, accompanist and coach, and sister of the conductor of the Boston Pops, goes our award for the best trouper of the month. Shortly before a recital in Hartford Miss Fiedler fell from the stage into the orchestra pit, fracturing three ribs, but remained to accompany the recital before returning to New York's Roosevelt Hospital. . . . In addition to recitals in Rochester, Syracuse, Ithaca and an appearance with the Queens Symphony, Erno Balogh has added a performance over CBC to his record this season. He was guest soloist over Radio Carabine from Montreal early in December.

FROM OUR READERS

Soldier in Southern Pacific

Complains of Dearth of Musical Diversion

For us the war isn't over. I'm in my 25th month of overseas service, my 24th of jungle (i.e. time north of Australia) duty, and this place is a jungle as far as I'm concerned. I do hope to be

What They Read 20 Years Ago

MUSICAL AMERICA for December, 1925



Elisabeth Rethberg Tells the Saga of Her Newly Won Success



Nikolai Sokoloff Conducts the Cleveland Orchestra in a Highly Successful Concert in Carnegie Hall

Why Not?

August Heckscher has offered to donate a carillon in Central Park as a memorial to the soldier dead, provided the city will erect a tower at its own expense to house it.

1925

back by next June, however. The lack of good music is really felt out here. The classical programs that are waved out here consist mainly of Kostelanetz and Meredith Wilson, with The Music Everyone Loves and The Hour of Charm thrown in for good measure. What I wouldn't give to hear the Prelude to Tristan or some Mozart!

My records aren't doing me any good since the battalion hand wind phonograph (long since broken down) is on detached service with some men working on a railroad bridge down the line. Some Seabee friends down at the bay have an odd selection of records which were issued to them in the States (we haven't received a single disc from those highly publicized campaigns): Peer Gynt Suite, the Second Hungarian Rhapsody, and similar gems, AND the Mahler 9th, all in five copies!

Their phonograph isn't much better than ours and even though the Mahler is tiresome listening (the first movement occupies 10 record sides), we play it every so often. These chaps are fairly literate, one has an endless round of stories about everyone imaginable from Romain Rolland to Myra Hess. Then I met an Aussie at the Manila Red Cross; he was playing some South American piano pieces by Milhaud.

EDITOR'S NOTE—This is an excerpt from a letter written by Sgt. Charles Jahant, 35586968, 1913th Engr. Avn. Bn., APO 74, San Francisco, California.

Kansas City Chorus Offers

Aid to National Music Festival

Dear MUSICAL AMERICA:

Reference is made to the editorial column page 14 of the December 10 issue, welcoming ideas and suggestions relative to a festival.

Since Kansas City is in the very heart of America, why not have the first one here? We



The Cherniavsky Brothers Celebrate Their 25th Anniversary on the Concert Stage. (Above) As a Russian Cartoonist Saw Them at the Time of Their First Concert in Odessa in 1901. From the Left, Jan, Leo and Mischel

At a High Cost

When Feodor Chaliapin, one of the best devils ever seen on the stage of the Metropolitan was accused of having sold his soul to the devil, he denied it emphatically. "No devil can buy my soul because he hasn't money enough. This soul is of divine origin and cannot be purchased" he declared.

1925

However, It Came Back

The Salzburg Festspielhaus, which was created overnight last summer, is in financial difficulties. A Bavarian bank promised a credit of four billion kronen, about \$57,000, but this was not enough. In the end the cost rose to 18 billion kronen.

have an immense civic auditorium seating nearly 15,000 people. Moreover, we have a symphony and a civic chorus just organized this year called the Kansas City Choral Union. Of course, the Philharmonic has been a fine musical organization for many years.

This city is a terminal for the big railroads and airlines. With the end of the war, people will welcome a stop-over to either coast to attend a music festival.

As conductor of the Kansas City Choral Union, we place ourselves at the services of a national committee to work out the plans.

Sincerely yours,

DELBERT E. JOHNSON

A Partial List of Musical America Correspondents

CHICAGO OFFICES: MARJORIE A. McLEOD, Manager, Kimball Hall, 304 South Wabash Avenue. Telephone: Harrison 4544. CHARLES QUINT, Correspondent.
BOSTON: GRACE MAY STUTSMAN, Correspondent, 79 Gainsboro St.
PHILADELPHIA: WILLIAM E. SMITH, Correspondent, 1945 North 33rd Street.
LOS ANGELES-HOLLYWOOD: ISABEL MORSE JONES, Correspondent, 527 S. Lafayette Pl. Pl., Los Angeles 5. DOROTHY HUTTENBACH, Business Manager, 513 North Rodeo Drive, Beverly Hills.
SAN FRANCISCO: MARJORIE M. FISHER, Correspondent, Alexander Hamilton Hotel.

ENGLAND: EDWARD LOCKSPEIER, 14 Elsworth Road, London, N. W. 3.
FRANCE: EDMUND J. FENDLETON, 110 Rue Pierre Demours, Paris 17.
SWITZERLAND: DR. WILLI REICH, Riehenring 11, Basle.
ITALY: GUIDO M. GATTI, La Rassegna Musicale, Roma, Via PO 36.
BRAZIL: LISA M. PEPPERCOAN, Caixa Postal 3595, Rio de Janeiro.

N. Y. RECITALS

(Continued from page 12)

like of it. This was the case when he first listened to a sonata recital by these two artists in Berlin some 15 seasons ago and again at the session of the New Friends of Music at the Town Hall the afternoon of Dec. 9. In the entire realm of chamber music interpretation there is nothing which quite compares with it—and the writer cares not on whose toes he may step by saying so.

The concert in question was one of the most completely delightful the New Friends have given this season. The program was not overlengthy. It consisted only of the G major and D minor Sonatas for violin and piano by Brahms and of Schubert's Trio in B flat—the last enlisting the collaboration of the admired cellist, Herman Busch. It must suffice to point out that no more vital, balanced and penetrating performances of the two Brahms sonatas in question can be imagined. Mr. Serkin was again gorgeously at the top of form and never does Mr. Busch play with such surpassing musicianship, such smoothness of tone (not invariably the case with him) and such accuracy of pitch as when he makes music with his gifted son-in-law. It is as if mutual inspiration could go no farther.

It must have seemed as if anything would prove an anticlimax after the winged exposition of the Brahms D Minor. And yet the enrapturing performance of Schubert's Trio maintained in its different way quite as glorious a level.

P.

Karin Branzell, Contralto

A recital of heroic proportions was given in the Town Hall on the afternoon of Dec. 9, by Karin Branzell, contralto, formerly of the Metropolitan. Beginning with a group of Brahms, the singer's work did not quite take hold until, strangely enough, "Sandmännchen", the fourth of the group. "Meine Liebe ist Grün" which closed the group, was splendidly

sung though the song is more effective for high voice. Tumultuous applause brought Mme. Branzell back to sing the same composer's Spanisches Lied.

In the second group by Hugo Wolf, the best singing was done in "Das Verlassene Mädchen", and the ravishingly beautiful "Kennst du das Land" both of which, highly contrasted, were magnificently done. Many recalls brought an encore. Grieg songs which followed were of great interest as one seldom hears them with the original text. For the second song, Mme. Branzell substituted the one which we know as "In a Boat". "A Swan", the text of which is by Ibsen and usually known to us in a bad re-translation of a bad German translation, was fine and had the necessary climax about the eider duck which the other versions lack. The last song of the group, "The Worldling", was a great piece of dramatic singing. As encore Mme. Branzell sang the familiar "The Water Lily".

The final group led off with Rachmaninoff's somewhat mawkish "To the Children" in which the singer's diction would have been a lesson to many native English speaking singers. There followed "Cradle Song for Jesus" by Melartin which was too long for its tenuous interest, Ture Rangström's "Night", a splendid song, and two by Sibelius, "The North" and "The Tryst" both of which had dramatic renditions and which closed the group. Paul Ulanowsky was the accompanist.

H.

Ruth Reynolds, Mezzo-Soprano

Ruth Reynolds, mezzo-soprano, gave a recital in Times Hall on Dec. 9 before an enthusiastic audience. Miss Reynolds demonstrated her versatile musicianship in a program of unusual range of style and period. A group of Italian works included the Invocazione di Orfeo from Peri's Euridice and contemporary songs by Respighi, Castelnuovo-Tedesco and others. Miss Reynolds also sang groups of French, German and American songs, each chosen with imagination and a sense of dramatic contrast. Edward Hart's accompaniments were also admirable.

B.

Marthe Morhange and Georges DeSivsky, Duo-Pianists

Marthe Morhange and Georges DeSivsky, duo-pianists, gave a recital in the Carnegie Chamber Music Hall on Dec. 12 for the benefit of the Musical Education Fund for Orphans and Deprived Children. The recital was given through the courtesy of the Caputo Conservatory of Musical Art. The program included music by Bach, Brahms, Ravel, Tchaikovsky and Prokofiev. An enthusiastic audience applauded the pianists.

N.

The Bell Chorus

The Bell Chorus, conducted by Thomas Richner, gave a Christmas concert in the Times Hall on Dec. 13. Proceedings began with the singing of the National Anthem, also "Adeste Fideles" by the chorus and audience. The program, largely of seasonal music, included works by Bach, Handel, Holst and others. There were solos by Alexander Turnbull, Elsie Urban and Theresa Hoppe and the program closed with a general singing of "Silent Night," inaccurately ascribed to Haydn. Mr. Richner held his forces well in hand and the tone color and shading were always satisfactory.

D.

Teresita Osta, Dancer, Emilio Osta, Pianist

A spirited evening of Spanish and Latin American dances and music was given in the Times Hall on Dec. 12 by Teresita and Emilio Osta, dancer and pianist.

Miss Osta's dancing holds great promise although she cannot be classified as yet as a seasoned performer.

Stokowski to Conduct In Latin-America



Leopold Stokowski

Leopold Stokowski will leave shortly on a tour of Latin-American countries, where he will conduct leading symphony orchestras, according to an announcement by Columbia Concerts. His initial appearance will be in Cuba. His last visit to the Latin-American area was made in conjunction with the All-American Youth Orchestra.

In March, 1946, Mr. Stokowski will return to the United States and will resume his concerts in the Hollywood Bowl in July. He has been invited to conduct a number of European orchestras and plans to go abroad in the fall of 1946 to fill these engagements. Mr. Stokowski is represented by Columbia Concerts as exclusive managers for his radio and European engagements.

Time and more experience will eventually give more depth to her work, but the potential is there. She was beautifully costumed and displays an altogether charming presence on the stage. The diverting dance of the Gaucho and the Inca routine, "Las Huarakas" were among the best she offered.

Mr. Osta, the pianist, has played hereabouts before, and again he impressed his listeners with his superior abilities as an interpreter of Latin rhythms. His choice of music was fresh and happily avoided the stereotyped.

A.

Platoff Don Cossack Chorus

The ever-popular Platoff Don Cossack Chorus returned to Carnegie Hall on Dec. 15 in a program of vigorous music which was sung before a large audience of enthusiastic admirers. Nicholas Kostukoff directed.

Both Russian and American numbers were presented, and in the first group, V. Andronoff and A. Grigorieff, basses, distinguished themselves as soloists in "Save Thy People, O God" by Tchesnakoff. In the second group M. Dedovitch, tenor, sang with a remarkably clear and beautiful voice a Russian folk song entitled "Nightingale".

Considerable gusto marked the entire performance evoking hearty appreciation from the listeners. Particularly warmly received were the Cossack dances by G. Soloduhin and the tenor soloist, V. Mamonoff, who sang "Russian Serenade" by Abtloff.

L.

Nestor Chayres, Tenor

Nestor Chayres, Mexican tenor, made his New York debut in the Town Hall on Dec. 14. He was greeted by an unusually large audience, vociferous in its applause throughout the program.

Mr. Chayres has a voice of agreeable quality if of somewhat restricted range. He also has considerable charm of personality. Unfortunately, however, his platform manner consisting of much gesture of head, hands and

body which almost amounts to acting his songs as well as singing them, is not in accordance with the standards generally accepted in this country. The singer has excellent diction and his French pronunciation was good.

The first group of songs was ill chosen. It consisted of Paisiello's "Nel Cor Piu", Pergolesi's "Tre Giorni Son" and Rosalind's Pastorale from Veracini's setting of As You Like It. In the Aubade from Le Roi d'Ys and Martini's "Plaisir d'Amour" he fared better. Songs by Falla and Obradors were well done and the Lament of Federico from Cilea's L'Arlesiana was one of his best pieces of singing. There were also two other groups in Spanish. The accompaniments of Frederico Kramer were unusually fine and added much to the success of the recital.

H.

Collegiate Chorale

A superb program vitally performed by the Collegiate Chorale under Robert Shaw brought an enthusiastic response from the audience in Carnegie Hall on Dec. 16. Mr. Shaw had chosen Bach's Magnificat; Three Carols by Peter Warlock; Samuel Barber's "A Stopwatch and Ordnance Map" for male chorus and timpani, in its first New York performance; Schönberg's "Friede auf Erden" for a cappella chorus; and Vaughan Williams' Fantasia on Christmas Carols.

Mr. Barber's music is a setting of a poem by Stephen Spender, written in memory of a friend who fell in the Spanish revolution. It is wholly sincere, and richly conceived for the choral medium. The timpani part, skillfully played by Saul Goodman, enhances the emotional surge of the voices. Mr. Barber is always at his best in writing for voices; he frees himself from the stuffiness which sometimes creeps into his orchestral works and goes straight to the point.

(Continued on page 18)

GANZ
SEASON 1945-46
Address: Hotel Pearson
190 East Pearson Street
CHICAGO - ILLINOIS

NICOLAI MALKO
Conductor
Personal Rep.: Paul Bechert
525 E. 89th St., New York (28), N. Y.

JERZY BOJANOWSKI
Conductor
Women's Symphony Orchestra
of Chicago
Milwaukee "Music Under the Stars"
Symphony Orchestra

DAVID MENDOZA
American Conductor
"He led the New York Philharmonic Orchestra with force and musicianship."
—N. Y. Times
Suite 1401—113 W. 57th St.,
N. Y. 19, N. Y.—CL. 7-0526

EMIL COOPER
Conductor
METROPOLITAN OPERA ASSN.
MONTREAL FESTIVAL

FRANZ ALLERS
Conductor
Concert Management Arthur Judson
113 W. 57th Street New York 19, N. Y.

GEORGE SCHICK
Conductor
Management: Arnold Pisani
119 West 57th Street, New York 19, N. Y.

GEORGE HOYEN
American Conductor
"His grasp of scores, his knowledge of orchestral effect, his feeling for tempo, and for the drama of dynamic contrasts set him apart among the younger conductors of the day."
—Dr. Glenn Dillard Gunn,
Washington, D. C., Times-Herald,
April 24, 1944
MARGARET WALTERS PUBLIC RELATIONS,
INC., 1 EAST 57th STREET, NEW YORK CITY

HERMAN ADLER
Conductor
Concert Management Arthur Judson
113 W. 57th St. New York

MUSICAL AMERICA

MacMillan Opens Toronto Season

Symphony's Pops and
Regular Subscription
Series Begun

TORONTO.—Sir Ernest MacMillan, conductor of the Toronto Symphony, returned in early fall from a successful four months' tour of Australia, where he conducted thirty concerts in leading cities. Sir Ernest brought back with him several Australian works which he hopes to offer during the present Toronto season. One is a symphonic sketch entitled, Carwoola.

The season opened with a Pop concert on Oct. 26, a Victory program, with the young lyric soprano, Caire Gagnier, of Montreal, as guest soloist. These Friday Pop concerts are continuous weekly for a period of six weeks, and are broadcast throughout Canada. Among soloists this fall have been Albert Steinburg, Canadian violinist; Percy Grainger, pianist; Muriel Kilby, marimba artist; Maria Kurenko, Russian soprano; the Leslie Bell singers, a choir of Toronto women, and Samuel Hersenhoren.

The first of the regular subscription concerts by the Symphony was on Oct. 30, with Rudolf Firkusny, pianist, as guest. On Nov. 13 Sir Ernest conducted a delightful program, the violinist, Gerhard Kander, contributing with a performance of the Brahms Concerto. Nov. 27 brought an enjoyable Beethoven night, with Ettore Mazzoleni on the podium, the guest artist being Claudio Arrau, pianist.

Secondary school students of Ontario are this season listening on the radio to a series of ten concerts by the Toronto Symphony, at the same time as a Toronto audience of 2,800 students see and hear the same program in Massey Hall. Attractive offerings of orchestral music are planned jointly by the conductor and the director of school music for the Ontario Department of Education.

A special offering at Massey Hall on Dec. 3 was the Baltimore Symphony conducted by Reginald Stewart, who was for years the conductor of the Toronto Philharmonic for the summer "Prom" concerts. A packed house resulted from the greatest interest aroused by the return of this conductor.

R. H. ROBERTS

Rochester Season Provides Variety

Performances by Don Cossacks,
Marian Anderson, Pianists and
Dancers Given

ROCHESTER.—The Jaroff Don Cossack Chorus was presented at the Eastman Theatre on Dec. 7, before a large audience that enjoyed to the full the virility and variety of Russian songs and dances. The group gave a number of encores.

Marian Anderson was presented in the Eastman Theatre Concert Series to a large audience on Nov. 30, with Franz Rupp at the piano, in a program that was considerably lengthened by her generosity with encores.

Also in the Eastman Theatre Concert Series the Rochester Civic Music Association presented Rosario and Antonio and company in Spanish dances, with the assistance of the Rochester Civic Orchestra, Guy Fraser Harrison conducting. The program was colorful and pleasing, and the audience was given several encores.

At Kilbourn Hall the Chamber Music Series presented the duo-pianists, Celius Dougherty and Vincent Ruzicka, on Nov. 13. The skill and pianism of the two artists were of a high order, and the audience, which filled the hall, was most cordial.

The next concert in the Chamber

Sir Ernest
MacMillan



Music Series at Kilbourn Hall was given by the American Society of Ancient Instruments, on Nov. 27. Playing instruments of the viol family, the ensemble was comprised of Ben Stad, founder and director, viole d'amour; Florence Rosensweig, pardessus de viole; Josef Smit, viole de Gamba; Flora Stad and Julia Stad Chapline, harpsichord. The music was devoted to that of the 17th and 18th century, and pleased a large audience.

Giving its first concert of the season, the Eastman School Band of 124 players appeared at the Eastman Theatre on Nov. 26 with Frederick Fennel, conductor. Mr. Fennel presented a highly interesting program, doing his own arranging.

The Rochester Chapter of the American Guild of Organists presented Robert Baker, organist and choir-master at the First Presbyterian Church in Brooklyn and chief organist at Temple Emmanuel in New York, in recital at the Christ Episcopal Church on Nov. 26. There was a large audience. MARY ERTZ WILL

Anderson, Melton Give Cincinnati Recitals

CINCINNATI.—Marian Anderson, with Franz Rupp at the piano, made her accustomed impression as one of the elect when she appeared on the Artist Series. Her voice was not in the best of condition, but that unusual misfortune did not materially detract from a recital of great musical and spiritual worth.

James Melton, in recital, gave one of the finest examples of singing heard this year. His program covered the ground from the best of the classics to the last word in American song writing. Mr. Melton is always welcome here where he has sung many times. He made his local operatic debut at the Cincinnati Summer Opera and his appearance with the Symphony and with the May Music Festivals has only been delayed because of conflicting dates.

The Russian Ballet drew fine support at the Taft Auditorium, even though Cincinnatians are accustomed to witnessing ballet as a part of the Cincinnati Symphony's season with full symphonic support. Massine with his Ballet Russe Highlights was presented in the intimate Cox Theater. The closeup presentation in this small house added new interest to many old favorites especially when danced with such mastery. H. W. H.

Heermann Substitutes for Goossens In Bridgeport Concert

BRIDGEPORT, CONN.—Walter Heermann, associate, substituted for Eugene Goossens, regular conductor, when the Cincinnati Symphony played in Bridgeport on Nov. 19 under the sponsorship of the Wednesday Afternoon Musical Club. The orchestra delighted a capacity audience in the evening after enchanting 1500 children at an afternoon concert.

The Bridgeport Operetta Guild presented the Firenze Grand Opera Company in Norma at the Klein Memorial Auditorium on Dec. 14. F. E. L.

METROPOLITAN MUSICAL BUREAU, Inc.

F. C. Coppicus

F. C. Schang

Division of Columbia Concerts Inc.

113 W. 57th Street, New York 19, N. Y.

Announces

LILY PONS

Jussi Bjoerling

San Francisco & Metropolitan Opera—Radio—Concert

LICIA ALBANESE

Leading Soprano, Metropolitan Opera Association

Now on
Transcontinental
Tour

PAUL ROBESON

ROSARIO & ANTONIO & Co.

Sensational Spanish Dance Ensemble

Albert Spalding

America's
Violinist

PAUL DRAPER & LARRY ADLER

The Trapp Family Singers

Dr. F. Waser, Conductor

Jennie Tourel

Met. Opera

Recitalist Supreme

GEN.
PLATOFF

Don Cossack

N. Kostrukoff
Conductor

Russian Male Chorus

SOLOISTS AND DANCERS

RUDOLF FIRKUSNY

CZECH
PIANIST

Lyric Soprano
Opera-Radio

DOROTHY KIRSTEN

METROPOLITAN OPERA

CARROLL GLENN

AMERICAN
VIOLINIST

DUO-
PIANISTS

Vronsky & Babin

Steinway
Pianos
Used

NAN MERRIMAN

NBC Broadcasts Tri-Weekly

AMERICAN
MEZZO-
SOPRANO

CLARA ROCKMORE

FOREMOST THEREMIN VIRTUOSA

SPIVAKOVSKY

RUSSIAN
VIOLINIST

Helen Olheim

American
Mezzo-Soprano
Metropolitan Opera

HAENSEL & JONES Division
André Mertens Herace J. Parmelee
COLUMBIA CONCERTS Inc.
113 West 57th St., New York 19, N. Y.
Includes Under Their Management

CROOKS

CASTAGNA

DAME

DILLING

GORODNITZKI

NIKOLAI AND JOANNA GRAUDAN

MILANOV

MORLEY & GEARHART

REGULES

GYÖRGY SANDOR

STELLMAN

TRAVERS

MARY VAN KIRK

VARNAY

N. Y. RECITALS

(Continued from page 16)

The audience obviously liked his piece tremendously, and he acknowledged the applause from a box.

"But it is an eternal trust that the weak shall not fall prey to murder." Arnold Schönberg set these words of Conrad Ferdinand Meyer in 1906, long before the first world war, but they have a poignant irony today. "Friede auf Erden" is a masterpiece both of musical form and of choral writing, and Mr. Shaw and his singers performed it flawlessly. This alone would have made the evening a significant occasion. Equally masterly in their way are Peter Warlock's carols. Once again, Mr. Shaw deserves our gratitude for calling attention to Warlock, who was probably the greatest composer of songs since Hugo Wolf.

Bach's Magnificat is one of his most powerful works, but Mr. Shaw did not conduct it with the understanding which he showed for the rest of the program. His melodramatic climaxes would have been excellent in Puccini's Tosca, but not in Bach, where clarity, rhythmic precision and spaciousness are all important. Nor did he give the singers time to breathe and attack clearly between phrases. There were moments of great beauty in the performance, but as a whole, it was disappointing. Vocal soloists of the concert were Susan Freil, Patricia Neway, Shirley Sudock, Allan Curtis, Ernice Lawrence, Mari Taniguchi, Grace Hoffman, David Machtel and George Griffins. Ralph Kirkpatrick was at the harpsichord and Ernest White at the organ in the Bach Magnificat. One looks forward eagerly to Mr. Shaw's next program. S.

New Friends of Music, Dec. 16

The Albeneri Trio, consisting of Erich Itor Kahn, pianist, Alexander Schneider, violinist, and Benar Heifetz, cellist, provided the program of the New Friends of Music session at Town Hall the afternoon of Dec. 16. Brahms' Trio in C, Op. 87, Schubert's Duo in A for piano and violin and the same master's E flat Trio were the works offered. The audience, if not one of the most numerous so far, had reason to be pleased with what it heard.

At the same time, the general mood of the concert was placid. Possibly the icy weather, which penetrated even into the recesses of the hall, exercised a certain numbing effect, possibly the proximity of the Christmas holidays reduced the numbers of the audience. The best and most exciting performance of the occasion was that of Schubert's Second Piano Trio, in which the three artists achieved a fine sensitiveness and balance, as well as considerable rhythmic life. The suave playing of Messrs. Kahn and Schneider resulted in a distinguished interpretation of the Duo. Y.

Eleanor Starkey, soprano, assisted by the composer Felix Wolfes, was heard by a large and friendly audience in a Town Hall recital the afternoon of Dec. 8. Her program included airs by Handel, Haydn, Hasse, Beethoven's "Ah! Perfido", Lieder by Brahms, Strauss, Erich Wolf and a new set of songs by Felix Wolfes. . . . At Times Hall the afternoon of Dec. 9 Charles Russell, bass baritone, offered songs and arias by Handel, Beethoven, Schubert, Verdi, Wagner, Speaks, Knipper, Burleigh and Boatner. . . . On Dec. 11 Gertrude Lindhorst, soprano, gave a recital before an enthusiastic audience at the Carnegie Chamber Music Hall at which she sang numbers by Gluck, Mozart, Handel, Brahms, Mozart, Strauss, Franck, Saint-Saëns and others.

A Correction

In a review in the Nov. 10 issue of

MUSICAL AMERICA it was stated that Devora Nadworney offered "I Will Sing of Thy Great Mercies" from Mendelssohn's St. Paul in place of the cavatina "Fac ut portem" from Rossini's Stabat Mater. Mme. Nadworney sang the cavatina as programmed.

Five Events Enliven Harrisburg Season

Jepson Sings with Symphony—
Ballet Theatre, Scott and Munsel Please

HARRISBURG, PENNA.—Five outstanding musical events attracted capacity audiences of enthusiastic Harrisburg music lovers to the Forum and Zembo Mosque during the month of November.

The month's activities opened on Nov. 2 with a concert at the Forum by Patrice Munsel, youthful star of the Metropolitan Opera Company, under the auspices of the Wednesday Club Civic Music Association. From an audience point of view, the climax of Miss Munsel's varied program came with the singing of the aria, "Ah, fors e lui", from Verdi's La Traviata, but this reviewer found her presentation of "Ah, lo so," from Mozart's The Magic Flute her best effort.

The second musical event, the season's second appearance by the Harrisburg Symphony, under the baton of George King Raudenbush, at the Forum on Nov. 13, veered away from the customary symphonic concert to a popular type program. Assisted by the Columbia All-Star Quartet, comprising John Baker, William Horne, Helen Olheim and Mimi Benzell, the orchestra presented a perfectly blended program.

The quartet's artistry was particularly evident in the beautiful Quartet from Fidelio by Beethoven, while the orchestra displayed its ability with a pleasing presentation of the overture to Zampa by Herold.

An audience of nearly 2000 persons applauded the well-balanced program of the Ballet Theatre at Zembo Mosque on Nov. 19, with Michael Kidd's modern ballet, On Stage standing out over three other older ballet presentations. The Handy Man, danced by Kidd himself, and the Girl in Pink, danced by Janet Reed, were most appealing.

Helen Jepson joined the Harrisburg Symphony in a special Victory Loan concert on Nov. 23 at the Forum. Orchestra numbers included selections presented at two previous subscription concerts, while Miss Jepson sang "Open Your Heart" by Bizet; "I Love You So" from Lehar's "The Merry Widow" and "Summertime" from Gershwin's Porgy and Bess.

Hazel Scott, assisted by an instrumental trio, closed the month's activities with a concert at the Forum on Nov. 28 under the auspices of the local YWCA. Featuring a program of Negro spirituals, Chopin and Bach selections, Miss Scott closed her efforts with boogie-woogie numbers and music by Jerome Kern, George Gershwin and Richard Rodgers.

DICK McCONE

Recitals Hold Interest In Pittsburgh

PITTSBURGH.—The New Friends of Music recently offered Yves Tinayre, baritone, with solo players from the Pittsburgh Symphony in a program of Bach, Krieger, Perotin, Debussy, Ravel, Stravinsky and Strimer. The Budapest String Quartet also made a recent appearance.

Paul Robeson's recital brought a record audience and included Negro spirituals and labor songs. The Beegle Series also presented Bartlett and Robertson, duo-pianists, in a program which included the Brahms-Haydn Variations. Two performances by the Ballet Theatre were greatly

Bohemians Honor Walter and Teyte

AT its first dinner and concert in four years on Dec. 15, the Bohemians, New York organization of musicians, had as guests of honor Bruno Walter and Maggie Teyte. Walter Damrosch, the principal speaker, and Edwin Hughes, president of the society, paid tribute to the conductor and soprano. The meeting was held at the Waldorf-Astoria.

Artists who participated in the musical program were Celius Dougherty and Vincenz Ruzicka, duo-pianists; Joseph Fuchs, violinist; and Marcel Grandjany, harpist. Proceeds of the dinner were given to the Musicians Foundation, Inc., which was founded 30 years ago by the Bohemians to aid distressed musicians.

applauded.

The Mendelssohn Choir under Director Ernest Lunt sang Pierné's Children's Crusade with 200 public school children and the tenor, Victor Laderoute.

The Pittsburgh Concert Society opened its season with a recital by Alice Stempel, pianist, and Alice Long, soprano, while at the Hebrew "Y" the brilliant young student of Olga Samaroff, Mervin Berger, 12-year-old prodigy, was heard.

J. F. L.

BARTLETT AND ROBERTSON
Internationally Famous Duo Pianists
Steinway Pianos
Mgt.: ARTHUR JUDSON, Inc.
Div. Columbia Concerts Inc., 113 W. 57th St.

ROBERT Weede
American Baritone
Metropolitan Opera Association
Mgt.: ARTHUR JUDSON, Inc.
Div. Columbia Concerts Inc., 113 W. 57th St.

CHARLES KULLMAN
American Tenor
Metropolitan Opera Association
Columbia Recordings
Mgt.: ARTHUR JUDSON, Inc.
Div. Columbia Concerts Inc., 113 W. 57th St.

Kathryn MEISLE
AMERICA'S BELOVED CONTRALTO
Metropolitan Opera Association
San Francisco Opera Association
Mgt.: ARTHUR JUDSON, Inc.
Div. Columbia Concerts Inc., 113 W. 57th St.

LANSING HATFIELD
American Baritone
METROPOLITAN OPERA ASSOCIATION
Mgt.: ARTHUR JUDSON, Inc.
Div. Columbia Concerts Inc., 113 W. 57th St.

ARTHUR LeBLANC
Violinist
"Exceptional gifts." N. Y. Times
"To many . . . the ideal violinist." Toronto Telegram
Mgt.: ARTHUR JUDSON, Inc.
Div. Columbia Concerts Inc., 113 W. 57th St.

Local Artists Give Chicago Recitals

Visiting Ensembles, Instrumentalists and Vocalists Heard

CHICAGO.—In her Kimball Hall recital on Nov. 27, Evelyn White, young Chicago pianist, proved that she has become a fully matured artist. Bach's Italian Concerto, a Brahms group, Schumann's Toccata and Chopin's Sonata in B flat minor were played with technical ease and fluency and with a thorough understanding of each composer's style.

On the same evening Clifford Brier and Paul Sifer gave a joint recital in Curtiss Hall. Mr. Sifer played four of his own compositions, two preludes, Variations on a Finnish Song, a sonatina, and works by Brahms, Debussy and Scriabin. Mr. Brier's offerings included an aria from Massenet's Juggler of Notre Dame.

A large audience filled Kimball Hall on Nov. 29 to hear Susie Michael, pianist-narrator, and Maurice Friedman, baritone, in a program entitled A Cavalcade of Jewish Music. In a rich, smooth-textured voice, Mr. Friedman gave interesting interpretations of Yiddish art songs, folk songs, music of the synagogues and Chassidic songs. Miss Michael provided competent accompaniments and offered

engaging comments on the music as well.

Arline Markussen, winner of the Young Artists Piano Contest of the Society of American Musicians, made her Chicago debut on Nov. 30 in Kimball Hall. Her program included Mozart's Fantasia in C minor, Schumann's Sonata in F sharp minor, and groups by Hindemith, Debussy and Chopin.

The first weekend of December offered an unusually wide array of attractions for music-minded Chicagoans. On Dec. 1, Lauritz Melchior gave a recital at Orchestra Hall before one of the season's largest audiences. With the house completely sold out, 250 persons occupied seats on the stage. Mr. Melchior's practice of letting his sonorous tenor ring forth with abandon was a marked disadvantage in some of his songs, particularly in the Dream of Love by Liszt. Other songs however, received gentler and more ingratiating treatment. The program included a Scandinavian group by Jordan, Henneberg, Henriques and Grieg, and songs by Strauss and Schubert.

Dec. 2 the Jaroff Don Cossack Chorus gave a concert in Orchestra Hall, presenting songs by Gretchaninoff, Tchesnokoff, Shvedoff, Gogotsky and Zakharoff. Three other concerts at different points in the city were in progress at the same time. One was the piano recital of Abbey Simon in Kimball Hall. The young artist, making his Chicago debut, revealed a keen musical understanding and a well developed keyboard technique in a program that included Brahms' Variations on a Theme by Paganini, Bagatelles, Op. 33 by Beethoven, and compositions by Chopin, Ravel and Albeniz.

Musical entertainment of a very different order was offered by Victor Borge, pianist, appearing with his orchestra at the Civic Opera House. Mr. Borge did imitations of the styles of Beethoven, Gershwin, Shostakovich and others and succeeded in giving the large audience a hilarious time. The other concert of the afternoon was that of Sallie Crawford soprano in Curtiss Hall.

Another soprano, Virginia Stewart, appeared in recital at Kimball Hall in the evening. Her program included songs by Handel, Debussy, Wagner, Franz and Donaudy.

The Trapp Family Singers gave a pre-Christmas concert in Orchestra Hall on Dec. 3. The program was made up of charming music that is but rarely heard and it was sung with an appealing sweetness and simplicity.

On the same evening Ruth Heizer, soprano, gave a recital in Kimball Hall. In songs by Hugo Wolf, Samuel Barber and others, Miss Heizer demonstrated a well developed vocal technique, but her interpretations were lacking in color and imagination.

Percy Grainger's recital on Dec. 4, the second event in the Musical Arts Piano Series, drew a huge audience to Orchestra Hall. Though the printed program offered the conventional piano fare, well known pieces by Bach, Chopin, Sibelius and Liszt, the occasion was refreshingly unusual for the informal way in which Mr. Grainger commented on the music he played and his highly individual interpretations.

Esther Hardie-Wimsett, soprano, and Robert G. Macdonald, tenor, gave a joint recital in Kimball Hall on the same evening. In songs by Strauss, Wolf and Hageman, Miss Hardie-Wimsett displayed an attractive, warmly colored voice, but she has a tendency to force it at times. Mr. Macdonald sang songs by Reis, Salter, Watts and Rummel.

The Russian Trio, consisting of Nina Misirow-Minchin, pianist; Fritz Siegel, violinist, and Ennio Bolognini, cellist, gave the second concert of its season on Dec. 5 at the Arts Club. Schumann's Trio in F and a trio by Joaquin Turina made up the program.

RUTH BARRY

Overflow Audience Greet Egon Petri

Kerr Makes Chicago Debut—Scott Scores in Orchestral Hall

CHICAGO.—The Musical Arts Piano Series opened on Nov. 6, when Egon Petri gave a masterly recital in Orchestra Hall. Every seat in the house was taken and an overflow audience occupied the stage. Featured on the program was the seldom heard Fantasia Contrapuntistica by Mr. Petri's former teacher, Ferruccio Busoni. Based on Bach's unfinished fugue from the Art of the Fugue, the formidable work, which lasted nearly 25 minutes, was a severe test not only of the artist's tremendous technical powers but of his ability to sustain the interest of his listeners as well. Other works played by Mr. Petri at this concert were his own arrangements of music by Bach and Buxtehude, Rachmaninoff's Variations on Corelli's Folies d'Espagne and Chopin's Twelve Etudes, Op. 10.

A few nights earlier Muriel Kerr, pianist, made her Chicago debut in Orchestra Hall, disclosing a sound keyboard technique and a style of vigor and authority. In as cool and poised a manner as that of the most seasoned performer, the young artist executed a program that included Bach's Chromatic Fantasy and Fugue, Beethoven's Sonata Op. 109, and shorter pieces by Ravel, Shostakovich, Chopin and Paganini-Liszt.

On the same evening Cecil Leeson gave a saxophone recital in Kimball Hall, and succeeded in making his humble instrument sing with real delicacy and beauty of tone. Featured on the program was a sonata by Sam Raphling, which afforded Mr. Leeson opportunities to display his art in varied lights. Marion Hall played expert piano accompaniments.

Charlo Byars, soprano, appeared in recital at Kimball Hall on Nov. 4. She revealed a voice of splendid quality and used color and imagination in her interpretation of music by Purcell, Mozart, Haydn and the contemporary composer Richard Trunk. Miss Byars' accompaniments were tastefully played by Robert Macdonald.

Borge Entertains

The Zelzer Concert Series opened in Orchestra Hall Nov. 10 with a program by the Gen. Platoff Don Cossack chorus, directed by Nicholas Kostukoff. It included Russian liturgical music, folksongs and modern Soviet ballads. Soloists were M. Dedovitch and V. Mamonoff, tenors, V. Andronoff, bass, and A. Grigorieff, bass.

Hazel Scott, Negro pianist, appeared in a combination classical-jazz concert on the afternoon of Nov. 11. Sedate Orchestra Hall, which had been sold out for more than a week and a half, almost became the scene of uncontrollable jitterbugging as the audience listened to the provocative swing dealt out by Miss Scott with the assistance of Eugene Sedric, clarinet, Edgar Brown, double bass, and Wilmore Jones, drums. The pianist was not nearly so successful in wooing the ear of her audience in the first half of the program which included versions of pieces by Scarlatti, Bach, Chopin, Rachmaninoff, Ravel and Falla.

Eunye Register, soprano, made her debut at Kimball Hall on Nov. 13. Though her upper range is as yet inadequately developed, she possesses a voice of pleasant quality, and revealed a tasteful interpretative style in songs by Arne, Bach, Brahms, Marx and Wolf.

RUTH BARRY

NATIONAL
CONCERT AND ARTISTS CORP.
711 Fifth Avenue, New York
Concert Division
MARKS LEVINE, Director
Includes for 1945-1946

GLADYS

SWARTHOUT

Mezzo Soprano

Metropolitan Opera Association
OPERA - CONCERT - RADIO - SCREEN

JEAN **DICKENSON**

Coloratura Soprano

CONCERT - OPERA - RADIO

LUBOSHUTZ

and

NEMENOFF

"Perfection in Two Piano Playing"

—Dr. Serge Koussevitzky

Baldwin Piano

LOTTE LEHMANN

World Famous

Soprano

Metropolitan Opera
Association

DORIS DOE

Mezzo Soprano

METROPOLITAN OPERA

Concert — Opera — Radio

VIVIAN **DELLA CHIESA**

America's Great Lyric Soprano

CONCERT - OPERA - RADIO

LOUIS

KAUFMAN

"Top notch violin playing."
N. Y. World Telegram, March 18, 1944

HERTA

GLAZ

Contralto

Metropolitan Opera

ROSALIND

NADELL

Mezzo-Soprano

Concert-Opera-Radio

Eric Semon Associates

JESS

WALTERS

Baritone

"Voice of power, freedom and rare beauty of sound."
Oscar Thompson, N. Y. Sun

NADINE RAY

SOPRANO

Concert - Opera - Radio

Per. Rep.: Eric Semon Associates

HARRY **FARBMAN** Violinist

EDITH **SCHILLER** Pianist

IN JOINT RECITALS

Management

CHARLES L.

WAGNER

511 Fifth Ave.
New York City

BERNHARD

WEISER

Pianist

"Remarkable for his singing tone and clarity."
Olin Downes, N. Y. Times,
April, 1945.

1401 Steinway Bldg., N. Y. C. 10

PAUL

BERL

Pianist

Coach

Accompanist

250 W. 85th Street,
N. Y. C. EN. 2-9470

JOSEPHINE

BREWSTER

Dramatic Soprano

Concert - Radio - Oratorio

20 5th Ave., New York, N. Y.

**THE AMERICAN
STRING QUARTET**

Jose Figueroa, 1st Vl. Benjamin Levin, Viola
Julius Hegri, 2nd Vl. Russell Kingman, 'Cello
Subsidized to bring chamber music of calibre
within concerts of genuine musical purpose.

For plan and circular address the Founders'
Secretary, 4 Central Avenue, Orange, N. J.

ORCHESTRATIONS

on RENTAL

For Symphonies, Concertos,
Operas and Oratorios

LUCK'S MUSIC LIBRARY

1744 Seminole :: Detroit 14, Michigan

NCAAC

PRESENTS WITH PRIDE FOR HER FIRST

THE SENSATIONAL NEW A

Ellabelle

A Town Hall recital in October —

"One immediately felt oneself in the presence of an unusual singing talent. She has an innate musicality and sense of style found only in the true artist. She should soon occupy an important place in our musical life."

—NEW YORK HERALD-TRIBUNE

A Boston concert in January —

"It seems possible to throw discretion to the winds and say that she is almost certainly destined for the best the American concert stage can offer."

—BOSTON HERALD

An appearance as soloist with the Indianapolis Symphony a few weeks later —

"Miss Davis has an unbelievably pure, clear and true voice, a voice of distinction. It has been a long time since a lyric soprano has appeared on the concert stage with such astonishing virtues."

—INDIANAPOLIS NEWS

A performance with the New York Philharmonic-Symphony at Carnegie Hall in April —

"It could only be the voice of a gifted singer of her race. No white artist would or could produce such a tone, with its harmonics of 'cellos and reeds and its very intelligent projection."

—Olin Downes, in the NEW YORK TIMES

Six concerts within four weeks at Mexico City's Palace of Fine Arts at the height of the summer season —

"The fantastic triumph of Ellabelle Davis is the talk of all artistic centers and all agree that hers is a voice of the rarest beauty, which happens once in a century."

—EL UNIVERSAL GRAFICO

Thus, in a single season, ELLABELLE DAVIS has magnificently borne out the prediction that she would be ...

One of the Greatest Attractions Ever Offered by

THE NATIONAL CONCERT AND A

ALFRED H. MORTON, President
MARKS LEVINE, Director, Concert Division

711 FIFTH AVENUE N

RSU. S. COAST-TO-COAST TOUR DURING 1946-47

AMERICAN NEGRO SOPRANO

Davis

who has emerged
almost overnight
to take her place as
one of the truly
distinguished singers
of our times...



ARTISTS CORPORATION

NEW YORK 22, N. Y.

News of the Nation's Orchestras

(Continued from page 10)

composer conducting. Opus Americanum No. 2, so named because it was the second work Milhaud wrote after taking up residence in this country in 1940, revealed itself as a sincere and deeply felt musical expression, but difficult to evaluate upon first hearing. Though its bizarre harmonies are interesting, the music sounded labored and often static in character.

Suite Francaise made a much more ingratiating impression. The pleasant, simple melodies broke through the heavy, highly individualized orchestration quite freely.

Mr. Defauw took over the conductor's stand for the second half of the concert to lead the orchestra in Berlioz' Fantastic Symphony. Conducting without score, Mr. Defauw swept his players into climaxes so turbulent that the excitement sometimes seemed almost too much for technical equilibrium, but these were always controlled and the result was a performance of stunning virtuosity.

With a brilliant soloist, Erica Morini, violinist, and a program that combined the very familiar with the novel, the concert on Dec. 6 held audience interest high from beginning to end. Hans Lange conducted.

The Concerto for string orchestra by Hungarian-born Miklos Rózsa, revealed many attractive qualities on its first performance here. Sound construction, skillful instrumentation, a discreet use of dissonance, and an original style that never becomes forced or eccentric, all stamped it as the work of an expert and thoughtful composer. The interpretation which Mr. Lange and the orchestra gave it helped greatly to bring its merits to light.

In the Mendelssohn Concerto, Miss

Morini scored one of her biggest Chicago triumphs. This music, so familiar that only a stunning performance can restore its freshness, has seldom sounded more appealingly beautiful. The Beethoven Seventh Symphony was given a crisp and vigorous reading by Mr. Lange and the orchestra.

Bostonians Play Prokofiev

Serge Koussevitzky and the Boston Symphony presented a magnificent concert in Orchestra Hall on Dec. 7, introducing to Chicago Prokofiev's monumental Fifth Symphony. The much-heralded work was unfolded with such devoted care and understanding, glowing imagination and intimate communication between conductor and orchestra, that no alert listener could help but perceive the wonder of the music even on first acquaintance. Its noble themes, masterly instrumentation and intellectual and emotional power all combined to make a deep and lasting impression. His Classical Symphony was also played and its charm was set forth delightfully.

The second half of the concert paid homage to another contemporary musical giant, Jean Sibelius, whose Second Symphony was gloriously performed.

Business Men Mark 25th Year

The Chicago Business Men's Orchestra, George Dasch conducting, celebrated the 25th anniversary of its founding with a concert in Orchestra Hall on Nov. 26. Lionel Barrymore's Piano Concerto received its world premiere on this occasion with 13-year old June Kovach as soloist.

The concerto, written in conventional three-movement form, is flavored by reminiscences of Grieg, Tchaikovsky and other romantics. Its thick orchestra and mellifluous melodies mark it as the work of a dilettante, but it also has a great deal of charm. June Kovach, a Chicago girl, gave a remarkably smooth performance.

The purely orchestral part of the program consisted of Hans Kindler's transcription of a Frescobaldi Toccata and Fugue, Dvorak's New World Symphony and March from Tannhäuser.

RUTH BARRY

Chicago Symphony Visits Milwaukee

MILWAUKEE.—The Chicago Symphony under Désiré Defauw gave its third concert in the Pabst Theatre on Nov. 19. Raya Garbousova, cellist, was guest soloist in Haydn's Concerto in D. Orchestral numbers included Berlioz's Roman Carnival Overture, Summer Day from Prokofiev's Children's Pieces and Strauss' Till Eulenspiegel.

Erica Morini, violinist, was soloist at the third concert on Dec. 3, playing the Mendelssohn Concerto. Her performance was superb in every way. Hans Lange conducted the orchestra on this occasion in Mendelssohn's Lovely Melusine Overture and Dvorak's Fourth Symphony.

ANNA R. ROBINSON

McDonald Work Marks Oakland Inaugural

OAKLAND, CAL.—The Oakland Symphony, Orley See conductor, opened its 12th season in late November with a concert offering the first west coast hearing of Harl McDonald's Concerto for two pianos and orchestra, with Margaret Howard and Wanda Krasoff, soloists.

The duo pianists displayed accurate timing and played with vigor and clarity. The orchestra ably revealed the colorful orchestration and the final brilliant movement called forth hearty response from an audience which



Photo Hackett

William Schuman Discusses the Score of His Prayer in Time of War with Antal Dorati, Musical Director of the Dallas Symphony. The New Work Was Given Its First Performance by the Texas Ensemble on December 9

crowded to the top rafters. Mr. See led a sparkling performance of the Mendelssohn Italian Symphony and a deeply moving reading of Tchaikovsky's Romeo and Juliet Overture.

ADELYN FLEMING

Rochester Applauds Guest Conductors

ROCHESTER.—Dimitri Mitropoulos, Leonard Bernstein and Gay Fraser Harrison conducted the Rochester Philharmonic in recent concerts, offering interesting novelties before large audiences, and the Eastman Rochester Symphony, Kilbourn Symphony and Civic Orchestra added to the growing fund of musical events, under the batons of Paul White, Howard Hanson and Mr. Harrison.

On Dec. 6, at the Eastman Theatre, the Rochester Philharmonic played under Dimitri Mitropoulos. As last year when he appeared here, Mr. Mitropoulos electrified the audience with his superb conducting.

The program included Mendelssohn's Fingals' Cave Overture, Schumann's Second Symphony and Ernest Bloch's America Rhapsody. The symphony was beautiful in its timelessness and serenity, and the Men-

delssohn music refreshing. The Bloch was played in Rochester for the second time and the audience, asked to rise and sing the song at its close, responded politely, but in the opinion of this reviewer the work is much over-rated program music seemingly written for some grandiose film, and the song at the end is just another hymn tune, with out-of-date stuffy words.

On Nov. 15 Leonard Bernstein conducted the Philharmonic in Haydn's Symphony No. 104, his own Jeremiah Symphony, in which Zelda Goodman was soloist, and Shostakovich's Symphony No. 5. Mr. Bernstein again made a very favorable impression with his conducting and there was prolonged applause for his symphony and the soloist. The Shostakovich was much enjoyed by the large audience and Mr. Bernstein and the orchestra received an ovation at its close.

The Philharmonic, Guy Fraser Harrison conducting, played at the Eastman Theatre on Nov. 8 with Alexander Brailowsky, pianist, as soloist. The program was devoted to Tchaikovsky's music, the orchestra playing the Hamlet Overture and the Sixth Symphony. The piano Concerto in B flat minor was brilliantly performed and the soloist was recalled many times by the enthusiastic audience which filled the theatre. Mr. Harrison's interpretations throughout were eminently satisfactory and his accompaniment for the concerto smooth and elastic.

The first concerto program of the season at the Eastman School was given in Kilbourn Hall on Nov. 29, Dr. Howard Hanson, director of the school, conducting the Eastman-Rochester Symphony.

Soloists were Robert Hofstetter, pianist, playing Walter Piston's Concertino for piano and orchestra; Vera Barden, soprano, in an aria from Rimsky-Korsakoff's Snegurochka; Ruth Kramer, violinist, in Dvorak's Concerto in A minor, Op. 53; Helen DeJager, pianist, in Brahms' Concerto No. 2 in B flat. The large audience was most cordial to the young artists, the last mentioned of whom gave a virtuoso performance.

The Kilbourn Symphony, one of three Eastman School student symphony groups, was presented at Kilbourn Hall on Dec. 3, Dr. Paul White conducting. Thelma Hunter, pianist, was soloist, playing the Grieg Con-

(Continued on page 26)

HILDE REGGIANI
World Famous
Coloratura Soprano
Opera-Radio Mgt. Zenatello
80 Central Park West, N.Y.C.
For Concerts:
Mgt. Anna Friedberg
251 W. 57th Street, N.Y.C.

BRUNO LANDI
Leading Tenor
Metropolitan Opera Assoc.
Mgt.: M. DePass
RKO Bldg., New York City 20
Pers. Rep.: Zenatello
60 Central Park West, N.Y.C.

KITCHELL
DANCE HUMORIST
Transcontinental Tour
1945-46
Mgt. HAROLD R. PEAT
2 West 45th St., N.Y.C.

EDWARD MARSHALL
Tenor
Opera Concert Radio
Erica Simon Associates
711 Fifth Avenue, N.Y.C.

KURT BAUM
Tenor
Metropolitan Opera
Pers. Rep.: Michael DePass
RKO Bldg., Radio City,
New York 20, N.Y.

MORLEY EVANS BARITONE
Concert - Opera - Radio
Inquiries to 1401 Stainway Bldg., N.Y.C.

DORA SIVIN CONCERT - RADIO
Soprano - Teacher of Singing
Member Faculty, Hunter College, N.Y.
225 W. 86TH ST., N.Y. 24, N.Y. SC. 4-0470 Music Dept. for 20 years

EMANUEL LIST Basso, Metropolitan Opera Association
Management: Kay Halmans, 119 West 57th Street, New York 19, N.Y.

PAUL VELLUCCI PIANIST CONDUCTOR TEACHER
Former Director, Hartford (Conn.) School of Music
Write for appointment: 257 West 86th Street, New York City

ALICE TULLY DRAMATIC SOPRANO
OPERA-CONCERTS—
Guest Soloist with Orchestras
1401 Stainway Bldg., 119 West 57th Street, New York

HELEN TESCHNER TAS AMERICAN VIOLINIST
New Booking Season 1945-46 Mgt.: George Kugel, 405 West 57th St., New York 19

SIDNEY SUKOENIG PIANIST and TEACHER
Studio: 301 W. 100th St. New York
Phone: MO 2-1343
Faculty: INSTITUTE OF MUSICAL ART, Juilliard School of Music

Diversity Marks Kansas City Bill

Iturbi Duo, Fritz Kreisler,
Bartolini, Thebom Perform—
Local Soloists Heard

KANSAS CITY.—Jose Iturbi with his sister Amparo appeared in a superb recital of solo and duo-piano numbers on Dec. 7 in the Music Hall. A stunning arrangement of the Rhapsody in Blue roused the audience into clamorous excitement over the Iturbis' excellent pianism and fiery vigor.

Gualtiero Bartolini, diseur, gave an interesting program entitled Living Portraits in Song on the Town Hall series Nov. 19 in the Music Hall. He was applauded by a large and enthusiastic audience.

Blanche Thebom gave a song recital in the Music Hall, Nov. 13, that attained great heights of interpretation. Her choice of numbers also bespoke unusual acumen and held her listeners enthralled.

Fritz Kreisler again gave one of his memorable performances for a rapt audience on Nov. 23 in the Music Hall with Carl Lamson at the piano. The Sibelius Concerto was played with matchless tone and interpretation.

Edna Scotten Billings, concert organist, gave her annual recital in Grace and Holy Trinity Cathedral, Nov. 25, playing with fine command of her instrument.

Mu Phi Epsilon artists, Latonia Barnett, soprano, and Alma Jaggard, pianist, were assisted in their second musicale of the season by Beatrice Sanford Pease, violinist of the faculty of the University of Wichita, and Guy Snyder, pianist, of Wichita, Kansas.

For its second benefit concert of the season for the scholarship fund Sigma Alpha Iota presented Vera McNary, marimba soloist, and Janet Hemington, harpist, both of the Philharmonic, also Berenice Maledon, Lucile Marty, Martha Orr, Rosemary Malocsay, and a string quintet, all participants being artist members of the sorority.

The University of Kansas City



ASHEVILLE GREETES KREISLER

During an intermission at his Asheville, North Carolina recital, Fritz Kreisler Shows His Famous Violin to Members of the Local Civic Music Association. With Mr. Kreisler Are Carl Lamson, Mrs. Anita Coggins, Paul H. Ringer, Mrs. R. W. Russell and R. W. Russell

ASHEVILLE, N. C.—The biggest audience ever assembled here for a concert was present when the local Civic Music Association opened its season with a recital played by Fritz Kreisler. The violinist was acclaimed with unrestrained enthusiasm by the association members who crowded into the hall. Other artists to be presented by the association this season include Alexander Brailowsky, Thomas L. Thomas, the Cleveland Orchestra, Marian Anderson and the Don Cosack Chorus.

under the auspices of the Friends of Music presented advanced musical students in a Christmas program Sunday afternoon, Dec. 9, in the Liberal Arts Auditorium. Recent two-piano recitals in the Nelson Gallery series, Atkins Hall, have been played by George T. Kneller and Orene Yowell on Nov. 25 and by Margaret and Jacqueline Gustaveson on Dec. 1.

LUCY PARROTT

The Ballet Russe gave two performances in the Music Hall Oct. 27-28, with Alexandra Danilova as premiere ballerina and Frederic Franklin, principal dancer and also director of the ballet. Both old and new features were presented to large and enthusiastic audiences.

The Fritschy Concerts opened their season with a sold-out house for the First Piano Quartet, Oct. 30, in the Music Hall. Fervent acclaim was won by these brilliant pianists of ensemble.

Wolf-Ferrari's The Secret of Suzanne was performed by the Leola Turner Opera Company in the auditorium of the University of Kansas City, Oct. 19. Julia May, pupil of Evaline Hartley of the University faculty, gave a voice recital, Sept. 18, in the auditorium with fine success.

The Kansas City Musical Club gave its formal opening musicale and tea Oct. 7 in Epperson Hall with the new president, Mrs. Allen C. Austin, officiating. In the recent ticket-selling campaign for the Kansas City Philharmonic the club again won first honors and was awarded a silver vase by the Philharmonic management.

The Nelson Gallery of Art opened its annual series of Sunday afternoon concerts in Atkins Hall, Nov. 4, with a two-piano recital featuring the University of Kansas pianists, Gorgjia Weinrich and Allen Rogers, in a program of rare artistic merit. L. P.

Oakland Philharmonic Chorus
Performs Handel's Messiah

OAKLAND, CAL.—David Unruh and the Philharmonic Chorus gave an

afternoon and evening performance of Handel's Messiah on Dec. 2, with two sets of soloists for the afternoon, Lois Hartzell, Eva Gruninger, Harold Hollingsworth, Norman Benson; and for the evening, Virginia Blair, Barbara Beatty, Harry DeLugge, Ralph Reid. The choral tone had solidity and precision and the soloists were more than adequate. Caroline Unruh at the piano and Elizabeth Woods at the organ provided accompaniment.

The opening concert of the Oakland Forum's Artist Series brought Vivian Della Chiesa and Lewis Kaufman who met with high approval. For the William E. Chamberlain series, Serge Jaroff and his Don Cosacks sang to a sold out house. A.F.

Cello Recital Holds Lansing Interest

LANSING, MICH.—Joseph Schuster, cellist, gave a recital Nov. 20 in the music auditorium of Michigan State College, offering a wide variety of cello literature. A Debussy Sonata, Introduction and Polonaise by Chopin and a group of short numbers which included his own arrangements including masks from Romeo and Juliette, Baal Shem, and Orientale by Granados were highlights. Superb tone and fine shading marked his work. Brilliant accompanying was done by Helmut Baerwald.

Marisa Regules, Argentine pianist, was made a national honorary member of Sigma Alpha Iota when she was in Lansing for a concert in mid-November. Local alumnae of the sorority were guests for the event at the home of Mrs. Fredrik Marin, a patroness and president of the Michigan Federation of Music clubs. The active chapter of Albion college conducted the ceremony.

Miss Regules played an attractive program pointing up her artistry of interpretation and power. Several numbers of Chopin concluded with the famous Polonaise. Of interest was a number of Scarlatti sonatas composed while he was in Spain, revealing the Spanish influence.

E. S.

Roy Harris Signs Contract
With Carl Fischer, Inc.

Roy Harris recently made a long-term agreement with Carl Fischer, Inc., whereby the Fischer company will have exclusive rights to his future creative output. Mr. Harris's plans include the writing of his Seventh Symphony and of a series of settings of American folk music for voice and piano, a cappella chorus and piano solo.

Concert Division
W. Colston Leigh, Inc.
521 Fifth Avenue, New York 17, N. Y.
includes for 1945-46

TIBBETT

Metropolitan Opera Assn.

OPERA—CONCERT—
RADIO—SCREEN

MARJORIE LAWRENCE

Dramatic Soprano
Metropolitan Opera Assn.
CONCERT—RADIO

BONELLI

Famous American Baritone
Metropolitan Opera Assn.

CAROL BRICE

Contralto
NAUMBERG AWARD WINNER

JOHN BROWNLEE

Baritone
Metropolitan Opera Assn.

Dougherty & Ruzicka

"The best of the duo-piano teams."
—Washington, D. C., Post

JAGEL

Tenor
Metropolitan Opera Assn.

FREDELL LACK

"One of the outstanding talents
among her generation of violinists."
—N. Y. Sun

JOSEPH LADEROUTE

Canadian-American Tenor
CONCERT—OPERA—RADIO

RAY LEV

American Pianist



RICHARD TETLEY-KARDOS

"Distinctly important among the
younger generation of pianists and
equal to the best of them."
—Los Angeles Examiner

Roman Totenberg

Internationally Famous Violinist
"Beautiful playing."
—Virgil Thomson

JANE and JOAN

ROSENFELD

Twin Duo-Pianists

"Facility—brilliance—
Dramatic proclamation."
N. Y. World-Tele.

Mt.: Beeson & Hawkes
Artists Bureau, Inc.
119 W. 57th St., N. Y. 19

"Technical equipment, precision and form."

N. Y. Her. Trib., 1944

FLORENCE MERCUR

Pianist

Pers. Rep. Paul Burton
246 5th Ave., N. Y. 1, N. Y.

ANNE CUYLE

LYRIC SOPRANO

101 West 55th St., New York City
Telephone: Circle 6-2899

STEPHAN

HERO

Violinist

Mt.: MARTIN M. WAGNER
8905 Sunset Blvd.,
Hollywood 40, Cal.

RADIO Network Programs Observe Yuletide Season



Oliver Daniel, Supervisor of Serious Music for ABC, Presents a Recording of Prokofieff's Latest Symphony, the Fifth, to Pavel D. Mikhailov, Soviet Consul General in New York. With Them Is Nicolai Beresowsky, Composer and Friend of Prokofieff

Lost Music Returned To Sibelius

Copy of Score Presented to Composer as Birthday Gift of ABC

Origin by Fire, an original manuscript believed lost by Jan Sibelius was returned to the composer on his 80th birthday, Dec. 8, by the American Broadcasting Company which presented him with a bound, photographic copy. It had been learned a short time before that Sibelius lacked this manuscript, which he had written in 1902 and which had been sent to Breitkopf and Hartel in Leipzig for copying. When the music publishers were bombed out of their quarters during the war, many of their possessions, including the manuscript, were lost.

Investigation by ABC, in cooperation with the Boston Symphony, disclosed that it had been necessary to transmit some of the parts of the manuscript by radio-photo from Leipzig for the work's performance by the Boston orchestra in 1938. These missing parts had been lost in shipment here in that year for performance by the orchestra under Serge Koussevitzky. With the cooperation of the Associated Music Publishers, a

complete score has been photographed and bound and sent to Sibelius as a birthday gift from the American network.

Story of Victor Herbert Broadcast on Mutual

CHICAGO.—The Story of Victor Herbert was broadcast over the Mutual network from Chicago on the Freedom of Opportunity program on Dec. 21 at 8:30 p. m. (EST). The script dealt with the composer's early days in Ireland when he was still studying to be a doctor, his meeting at the Dresden Opera with Theresa Forrester the opera singer whom he later married, his work at the Metropolitan Opera as cellist and early attempts at composing.

Appropriate to the Christmas season was one scene in which the writers of the script presented him composing the well known "March of the Toys" for his children a few days before Christmas. Other music by Herbert presented, in addition to the works used as background music, were "Ah! Sweet Mystery of Life", "Tramp, Tramp, Tramp", "Because of You" and "Toyland."

Robert Trendler conducted the orchestra. Particularly pleasing was the singing of Bruce Foote, baritone soloist, and Kathryn Witwer, soprano. The show was produced by Joseph Anley.

Radio Service for G.I.'s To Continue Into 1946

LOS ANGELES.—Returning from conferences in Washington with Army and Navy authorities, Major Martin H. Work, Commandant of the Armed Forces Radio Service, announced today that the AFRS will continue to meet the needs of armed forces overseas for radio programs into 1946. It was assured that soldiers, sailors, and marines throughout the world will continue to hear special radio shows such as Command Performance, Mail Call, G. I. Journal, jubilee, and decommercialized versions of the most popular programs heard daily in the U. S. on major networks. AFRS Headquarters will continue providing 151 separate radio shows a week to over 200 broad-

cast-station outlets located in the immediate vicinity of U. S. armed forces throughout the world.

Mitropoulos Begins Four NBC Programs

Conductor Features Recent Compositions—Is Soloist in Prokofieff Concerto

For the first program of the series of four assigned him as guest-conductor of the NBC Symphony, in Studio 8-H, Radio City, on the afternoon of Dec. 9, Dimitri Mitropoulos chose the Overture to Mozart's Magic Flute and the London Symphony by Ralph Vaughan Williams. The inclusion of the latter work was in line with the Minneapolis conductor's plan to feature one latter-day work on each of his programs, but this now fairly familiar product of the English composer's first period, unlike his violently modernistic Symphony in F minor, written twenty years later, has nothing in common with the mentality of music of the modern school. Panoramicly suggestive of the various moods of a London day and night, it moves along smoothly and suavely, with each phase merging easily into the next, but there are more definite pictorial contrasts and richer colors in the score than came to light under Mr. Mitropoulos's baton and long before the 40 minutes of unbroken performance time had run their course interest for the listeners had begun to sag perceptibly.

The conductor responded with much more apparent spontaneity to the Magic Flute Overture, which, however hard-driven, was, at any rate, clarity defined and vitally alive. C.

One of the most exciting musical experiences of the day is to hear (and to see) Dimitri Mitropoulos perform and conduct Prokofieff's Piano Concerto No. 3 in C, a feat which he accomplished with the NBC Symphony in Studio 8-H in Radio City on the afternoon of Dec. 16. It is not merely that Mr. Mitropoulos plays the piano just as brilliantly as he conducts, but that he achieves a coordination between himself and the orchestra which is extraordinary. Heavily scored and vehement as the concerto is, it had the finish, the flawlessly modelled proportions of chamber music in this performance. The dynamic range and the nuance were far greater than they would have been if the orchestra had not been heart and soul in the spirit of the music. And Mr. Mitropoulos conducted with his head and shoulders, while leaping about the keyboard with the ease of an expert athlete. If there were any who did not like this delightful concerto before, they are probably converted now.

The afternoon opened with Bach's Fifth Brandenburg Concerto, with Mr. Mitropoulos at the piano, and Mischa Mischakoff, concertmaster of the NBC Symphony, and Carmine Coppola, first flutist of the orchestra, as fellow soloists. Except for some unwarranted rhythmic hesitations in the mighty cadenza of the first movement, Mr. Mitropoulos performed this music also, with a pianist's mastery and a conductor's analytical insight. Mr. Mischakoff and Mr. Coppola and the orchestra were also at their best. The audience cheered for about ten minutes after the broadcast, which proves that people appreciate contemporary music and imagination in program building. S.

Servicemen Broadcast From Overseas—Carols of Many Lands Given

G.I.'s still overseas figured prominently in Christmas broadcasts over the Mutual network during the first peace time holiday season in four years. On Dec. 22 men of the 97th Division in Tokyo presented a Christmas program for their friends and families back home with music furnished by an orchestra, chorus and soloists drawn exclusively from their ranks. A dramatization of the Nativity with choral accompaniment was the feature of the program. Don Bell, MBS correspondent was narrator. From Berlin on Dec. 24 members of the 102nd division sang fifteen minutes of Christmas carols.

CBS celebrated the Yule season with a wealth of Christmas music. The Invitation to Music program for both Dec. 19 and 26 carried a Yule theme with soprano Elisabeth Schumann featured on the former broadcast in excerpts from Handel's Messiah as well as German and Austrian Christmas carols. The 26th program, extended in length to a full hour, offered the first two parts of Bach's Christmas Oratorio with Eileen Farrell, Mona Paulee, William Hain, James Pease, Andrew Tietjen, Ernest Victor Wolff and the Columbia Chorus, Robert Shaw, director. The CBS Symphony was conducted by Bernard Herrmann on both occasions.

Thursday, Dec. 20, brought a program of Carols of Different Nations, with Elisabeth Schumann, Maria Kurenko, Eileen Farrell, Roland Hayes and Martial Singher.

The Philadelphia Orchestra did the Vaughan Williams Fantasy on Christmas Carols on the 22nd, while the American premiere of a work by another English contemporary, Benjamin Britten, took place on Christmas day when that composer's Ceremony of the Carols was performed.

Lily Pons and the Paulist Choir took part in the celebration on The Music of Andre Kostelanetz on the 20th. Eileen Farrell and E. Power Biggs, organist, devoted their regular programs to music of the season.

Certain NBC programs also followed the Yuletide theme. The Harvest of the Stars on Dec. 16 devoted its entire time to Carols, the Waltz from Hansel and Gretel and a performance of "The Holy City." Rise Stevens was the soloist. Lyn Murray conducted the chorus, Howard Barlow, the orchestra.

HARRISON KNOX
Tenor
Star of Stradivari Concert Program on WABC
Winner as Best Small Ensemble in Musical America's Second Annual Radio Poll.
1401 Steinway Bldg., N.Y. 19

ROBERT STANLEY
Conductor
WOR-Mutual Broadcasting Co.
Sonora Records
Queens Symphony Society

JEAN MERRILL
Soprano
Mutual Broadcasting Co.
Sonora Recording Artist
1401 Steinway Bldg., N.Y.C.

HENRY NOSCO
NBC Conductor
"Music of the New World"
"The Story of Music"
Thursdays 11:30 P.M.
Available as Guest Conductor
PAUL BURTON, Personal Rep.
246 - 5 Ave., New York 1, N.Y.

Evelyn PASEN
Mezzo Soprano
Star-CBS Broadcasting Co.
Concert - Stage - Radio
TALENT REGISTRY
1 E. 57th St., N. Y. C.

Networks Accused of Retarding FM

Hirschmann Charges Fear of Competition Motivates Acquiescence to Petrillo Demands

Ira A. Hirschmann, vice-president of Metropolitan Television, Inc., charged the radio networks of the country with trying to retard the development of FM broadcasting in a statement issued on Dec. 17.

The networks, Mr. Hirschmann maintains, are purposely using Petrillo's recent demand that twice as many musicians be hired when a program is broadcast by both regular and FM stations as an excuse for their termination of FM broadcasting. Fear of the higher quality of programs that FM operators have to offer may have promoted this action on the part of the networks, Mr. Hirschmann suggested.

"The networks don't want to give up something they've now got; they're sitting on the lid of broadcasting. But a better means of broadcasting can't be stopped and neither can new competition."

"Radio has been undersold stupidly and selfishly in not raising its standards, but I don't think they can squeeze much more out of it. It's time there was competition in excellence and not competition in mediocrity, and that is what FM will offer."

Hour Length Program Honors Jerome Kern

An hour long musical tribute to the late Jerome Kern was broadcast over CBS on Dec. 9 from 4:30 to 5:30 p.m., EST. Sponsored by ASCAP, the program occupied the time usually devoted to the Electric Hour and the Family Hour. Parts of the program originated in both New York and Hollywood.

Artists appearing on the show were Bing Crosby, Nelson Eddy, Judy Garland, Hildegard, Patrice Munsel,

Dinah Shore, Frank Sinatra, Jack Smith and Earl Wrightson. They were supported by the orchestras of Robert Armbruster and Al Goodman.

Oscar Hammerstein II was in charge of production and the script. Assisting him were Irving Berlin, Richard Rodgers and Deems Taylor.

Motion Picture Made Of Canadian Orchestra

TORONTO.—The Toronto Symphony is the star of a new movie soon to be released in Canada, the United States and Russia. The ten-minute musical short offers a close-up of the 83 musicians before and during a concert. They are shown making their entrances, talking, studying their parts and tuning up. Then the conductor, Sir Ernest MacMillan enters and begins the program with his own St. Malo. The other numbers are Benjamin's Jamaican Rumba and Kabelevsky's Colas Breugnon.

The ensemble, which is the first Canadian orchestra to appear on the screen, was photographed in Toronto by the National Film Board. A 20-minute movie was made for school, college and club use. The symphony film is a part of the Canada Carries On series. As the film is released in Canada, two similar films are being released in the United States and South America. Later it will appear in Russia as part of a longer film on Canada's cultural life.

The orchestra is heard throughout Canada every Friday night.

Viva America Honors Ernesto Lecuona

The Viva America program on CBS recently honored Ernesto Lecuona, by devoting its entire time to some of his best known works. Mr. Lecuona, who is now living in this country, writing the score for a motion picture in production by 20th Century Fox, was scheduled to appear personally. Unfortunately, illness prevented his appearance in the studio. A line was run into his apartment, and the audience heard him play La Comparsa.

The orchestra, under the direction of Alfred Antonini, played Andalucia, Malaguena, Para Vigo Me Voy and Rosa Negra.

Gallicchio Replaces Shield At NBC Chicago

CHICAGO.—Joseph Gallicchio, NBC staff conductor, has temporarily replaced Roy Shield, former musical director of the NBC Central Division. Mr. Shield, for the past 14 years musical director of the central division, has been appointed music contractor for the NBC eastern division with headquarters in New York. Mr. Gallicchio made his radio debut in 1926, and joined the NBC network in 1932.

Kansas City Philharmonic Shortwaved Overseas

KANSAS CITY.—A half an hour of the Thursday evening concerts of the Kansas City Philharmonic under the direction of Efrem Kurtz is to be shortwaved overseas, sponsored by the Aireon Manufacturing Corporation. Through this media music minded G. I.'s from the local area will not only hear their favorite symphonic works, but will also get a touch of home at the same time.

The program originates on KMBC at 7:00 p.m. on Thursday and is broadcast from Musicians Hall.

One hundred and thirty books on music and musical subjects including biographies, histories of music of various countries, encyclopedias, stories of

national songs and hymns and works on various musical instruments have been purchased for the public library at Hutchinson, Kansas, by Jay C. Bigger, local music patron.

Los Angeles Youth Concerts Return to the Air

The popular young people's concerts by the Los Angeles Philharmonic, under Alfred Wallenstein, will return to the air lanes on Jan. 12 via the American Broadcasting Company's network. The series, which was aired last year by Mutual, will be heard from 1 to 1:45 on Saturday afternoons, preceding the Metropolitan Opera broadcasts.

For the first program Mr. Wallenstein will conduct Morton Gould's American Salute, "Jesu, Joy of Man's Desiring", two movements from Tchaikovsky's Sixth Symphony and excerpts from Prince Igor. A ten-minute quiz will be an intermission feature.

Philharmonic-Symphony Boards Hear Reports by Officers

At a joint meeting of the board of directors of the New York Philharmonic-Symphony and the governing board of the women's auxiliary committee held on Dec. 5 at the home of Marshall Field, president of the board, Mr. Field reported that subscription sales have increased about \$33,000 and that single sales are \$5,000 in excess of single sales for the same period last season. A resolution was passed honoring Mrs. Henry Martyn Alexander, a member of the board of directors, who died in November. Other officers also made reports.

Dial Points . . .

Among recent radio polls is that of *Motion Picture Daily* which placed John Charles Thomas, Nelson Eddy and James Melton as the first three place winners, respectively, in the classical male vocalist category. The same class among women found Gladys Swarthout, Patrice Munsel and Lily Pons winners in that order. First, second and third ranking symphonic conductors were Toscanini, Kostelanetz and Koussevitzky with the New York Philharmonic-Symphony, Boston Symphony and NBC Symphony placed as the top three symphonic orchestras. First honors for musical shows went to the Music of Andre Kostelanetz, with the Telephone and Family Hours as runners-up. . . . Music at Home is a new program heard each Saturday at 4:30 p. m. over the Mutual Network. Fredell Lack, violinist, and Emerson Buckley, conductor of the orchestra, are featured. . . . Jacques Singer, former conductor of the Dallas Symphony, is out of service and, it is reported, is being groomed by NBC for a very timely and noteworthy project, a GI Servicemen's Symphony which plans to broadcast once a week during an extensive tour. . . . Several program changes at Mutual result in new times for Operatic Revue and Ted Cott's quiz, *So You Think You Know Music*. Operatic Revue has moved to 7 p. m. Sunday night and the music quiz will be heard at 8:30 p. m. on Fridays, effective Jan. 4.

Biruta Ramoska will appear with the Toronto Symphony on Jan. 4 in a program broadcast throughout Canada. She will also be heard over WQXR three times in December on the Stromberg-Carlson program.

During January the Ford Sunday Evening Hour heard over the American Network, will present Mischa Elman on the 6th with Eugene Ormandy conducting the orchestra: Jussi Bjoerling and Mr. Ormandy on

RADIO

the 13th; Rise Stevens and Karl Krueger on the 20th; Lauritz Melchior and Sir Thomas Beecham on the 27th. . . . The Seattle Symphony, conducted by Carl Bricken, with Whitney Tustin, oboist, as guest artist, was heard over the Associated Broadcasting Network on Dec. 11 in a program which included works of Haydn, Milhaud, Cimarosa, Godard and Shostakovich.

Twenty years almost to the day after his American debut, Joseph Szigeti played the Beethoven Concerto on the Standard Oil Broadcast on Dec. 16 with the Los Angeles Philharmonic under Otto Klemperer over the NBC Pacific Coast Network. On Dec. 15, 1925 Mr. Szigeti made his American debut in the same work in New York with the Philadelphia Orchestra under Leopold Stokowski.



Helen ALEXANDER
Soprano

Concert Management:
Vera Bull Hull
101 W. 55th St. N. Y. C.



Daye HARDING

Dramatic Soprano
"A singer in the ultra gentile tradition, disclosed a voice of wide dynamic range and enormous sweetness."
—N. Y. Her. Trib., Sept. 1944
1401 Steinway Bldg.
New York 19, N. Y.



MARIA SHACKO
"Her beautiful mezzo-soprano voice is an instrument expressive and appealing."
—L. A. Times

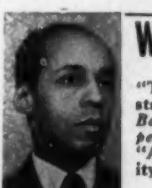
Personally Represented by
Musicians Registry
1 E. 57th St., NYC. PL 3-6166



BURTON CORNWALL
Basso
Eric Simon Associates, 711 Fifth Ave., N. Y. C.



LOUISA MOLLER
Soprano
Opera - Concert - Radio
485 West 23rd St., N. Y. 11
CH. 3-6122



WALTER BROWNE
Tenor
"The owner of an outstanding voice."
—Wilkes-Barre, Pa., Sunday Independent.
"A voice of pleasing quality."
—Easton Express.
For Brochure write to
14 N. Delaware Dr., Easton, Pa.



Margaret ROSSER
Lyric Soprano
Concert—Opera
Oratorio—Radio
Talent Registry
1 E. 57 St., N. Y. C.

Alec McCONNELL
Bass-Baritone
Concert-Oratorio-Radio
Talent Registry 1 E. 57th St. N.Y.

EDWARD CALDICOTT
Tenor
Opera—Radio—Oratorio—Concert
"Clear, resonant tones."
—L. Biancoli, N. Y. World-Tel.
10 Park Terrace E., N. Y. 34
LO 7-7465

HELEN Lanier
Messo-Soprano
Available for Concerts
Season 1945-46
Talent Registry
1 E. 57th St., N.Y.C. PL. 3-6166

OZAN MARSH
Pianist
"Impeccable technique—a really great artist."
—EGON PETRI
Personally represented by
Margaret Walters, 1 E. 57 St., N. Y. C.

NAOMI WATSON
Contralto
"Inherently rich textured and voluminous voice."
—Neal Straus, N. Y. Times, April 23, 1945.
Now Booking Season 1945-46
726 Kimball Hall, Chicago

News of the Nation's Orchestras

(Continued from page 22)

certo. Miss Hunter is Norwegian by birth and appeared in Norway as a child prodigy.

On the programs of the Pop concerts, given every Sunday evening by the Rochester Civic Orchestra, Mr. Harrison conducting at the Eastman Theatre, Rufus Arey, first clarinetist of the orchestra, was soloist on Nov. 18. On the following Sunday evening Harry Stockwell, who sang the lead in Oklahoma, was soloist to a capacity audience. On Dec. 2, Mr. Harrison presented an all-Irish program, with Danny O'Neil, known as the Singing Bluejacket, as soloist.

MARY ERTZ WILL

Malcuzyński Soloist with Pittsburgh Orchestra

PITTSBURGH.—The return of the Pittsburgh Symphony from its successful southern tour brought its first concert with Witold Malcuzyński, pianist, soloist in the Liszt A Flat Concerto. The orchestra played Brahms' Third Symphony and Mendelssohn's Midsummer Night's Dream music.

Of the visiting orchestras, the Philadelphia under Eugene Ormandy gave

a performance of Sibelius' Second Symphony, and the Boston, with Serge Koussevitzky, the Prokofiev Classical and Fifth symphonies and the Brahms Fourth.

J. FRED LISSFELT.

San Antonio Symphony Commences New Season

SAN ANTONIO, TEX.—The San Antonio Symphony Society opened its seventh season, Max Reiter conductor, before an audience that filled the Municipal Auditorium on Nov. 10.

Mischa Elman was the soloist, playing Mendelssohn's Violin Concerto. The orchestra revealed new development and tonal brilliance in a program of first local performances including Glazunoff's Carnival Overture, Bizet's First Symphony, and Chopin's A Flat Major Polonaise, transcribed by Picking-Mangiagalli. Three dances from Katchaturian's ballet Gayane, Dance of the Rose Maidens, Lullaby, and Dance of the Sabres, completely won the audience.

The second concert on Nov. 24, offered Brahms' Academic Festival Overture and Smetana's Die Moldau. Two first performances in San Antonio were the arioso from the church cantata "With One Foot in the Grave I Stand", transcribed for orchestra by Julius Berger, and a vivid rendition of Ravel's La Valse. Bartlett and Robertson, assisting artists, played Mozart's Concerto in E flat for two pianos and orchestra and Liszt's Hungarian Fantasy. The refinement and tonal beauty of their playing won for them a genuine triumph.

For the third concert on Dec. 1, following Beethoven's Fifth Symphony, a number of first performances gave zest to the program. These were Benjamin's Jamaican Rumba, Wolf-Ferrari's delightful Ritornello from Il Campiello, Mossoloff's Soviet Iron Foundry, and Weinberger's Czech Rhapsody. The soloist, Blanche Thebom, soprano, aroused unusual enthusiasm with her lovely presence, wide and even range of voice and beautiful delivery. Her program contained arias from Haydn's Orpheus Euridice and Massenet's Herodiade and a group of Brahms songs.

Mr. Reiter and his orchestra received a profound ovation at the fourth concert for a magnificent rendition of an all-orchestral program containing the Overture to The Bartered Bride, Brahms' First Symphony, Debussy's The Afternoon of a Faun and for first performances in San Antonio, works by Skilton, Chasins, and a suite from Strauss' Der Rosenkavalier.

GENEVIEVE TUCKER

Kansas City Group Plays Work by General Booth

KANSAS CITY.—Among recent events of interest was the appearance of the Kansas City Philharmonic in a program in honor of the Salvation Army. Included on the program in which Mayor John B. Gage and officials of the Salvation Army took part was the performance by the orchestra of Streams in the Desert, a composition by General Evangeline Booth. Selections by Wagner, Tchaikovsky and Handel were also played, the latter with the Bethany College Oratorio Society.

Schumann's First Symphony provided Efreim Kurtz, conductor of the Philharmonic with an ideal medium for disclosing the more delicate nuances that can be drawn from his responsive and well-trained players in the concerts on Dec. 4 and 5.

The iridescent orchestration of Strauss' Salome's Dance received full measure of opulent tonal expression and prepared the way for the Violin Concerto in G Minor by Prokofiev.

Patricia Travers carried off its technical intricacies with the aplomb of a veteran and brought out the sumptuous beauty of the andante.

A Pop concert by the orchestra, Mr. Kurtz conducting, in the Music Hall on Nov. 25, again drew a large audience to hear a well-built program with Vera McNary, percussionist of the orchestra, as marimba soloist in Sarasate's Introduction and Tarantelle. This deservedly popular young artist again proved her great mastery over her instrument. Other works included



Vera McNary

Bidu Sayao next made her first local appearance on Nov. 20 with the orchestra, pleasing everyone with a warmth and limpidity of voice rarely heard in coloraturas as she sang arias from Mozart's Don Giovanni and Marriage of Figaro in exquisite style and grace. Bachianas Brasileiras, No. 5, by Villa-Lobos, scored for eight cellos and voice, was also sung by Miss Sayao, who completed her program with "Ah Fors e Lui" from Verdi's La Traviata. Mr. Kurtz led the orchestra in a beautiful performance of Beethoven's Second Symphony.

The orchestral numbers on the second half of the program were a free transcription by Alfred Akon of the Passacaglia by Handel found in the 7th Suite for harpsichord, Quiet City by Aaron Copland and Bela Bartok's group of seven Rumanian Folk Dances. The same program was repeated the following day for another full house and with the same signal success as before.

LUCY PARROTT

Arkansas Symphony Gives Tri-City Concerts

FAYETTEVILLE, ARK.—William Hacker, pianist and conductor, led the first concerts of the season of the

Northwest Arkansas Symphony in Fayetteville, Springdale and Eureka Springs on Nov. 24 and 25. The Overture to Weber's Oberon, Dvorak's New World Symphony and works by three Americans were played which included the Scotch Poem by MacDowell, Grofé's On the Trail and David Rose's Holiday for Strings.

The highpoint of the Eureka Springs concert was Mr. Hacker's appearance as soloist-conductor in Liszt's Hungarian Fantasy. The three towns each have a symphony society for the support of the orchestra of which Mr. Hacker is the regular conductor.

New Orleans Ensemble Host to Brailowsky

NEW ORLEANS.—Alexander Brailowsky was featured soloist for the second subscription concert played by the New Orleans Symphony under the direction of Massimo Freccia. Mr. Brailowsky played Chopin's Concerto in E minor and Franz Liszt's Toten Tanz.

In addition to giving excellent support to the soloist, Mr. Freccia was commended for his sensitive readings of Richard Strauss' Don Juan and Samuel Barber's Adagio for Strings. Both the soloist and conductor were awarded tumultuous applause.

Kerstin Thorborg has been soloist with the orchestra in an all Wagner program which proved to be an exceedingly popular drawing card. At the fourth concert Zino Francescatti gave a superb account of the Beethoven Concerto. His splendid artistry, plus the whole-hearted cooperation of Mr. Freccia and the orchestra made the concert a truly memorable event.

HARRY B. LOEB

Musicians Will Appear In Film of Hurok Book

Twentieth Century Fox has taken options on the services of several musicians and dancers for appearance in the screen version of Sol Hurok's autobiography, Impresario. Among those who are expected to appear in the film are Artur Schnabel, Marian Anderson, the Dor Cossack Choir, Alicia Markova, Anton Dolin, Carmen Amaya, Ezio Pinza and Patricia Munsel. George Jessel will produce the picture.

Edward DUDLEY
Tenor - Robusto
Margaret Walters Public Relations, Inc., 1 East 57th St., New York City.

MARCELLA HOWARD
Soprano
Star of Shubert's "MERRY WIDOW"
"Her voice is smooth and flexible. Elastic with warmth and passion."—Wash., D. C., News.
1401 Steinway Bldg.
113 W. 57th Street, N. Y. C. 19

OLIVE MIDDLETON
Soprano
Covent Garden, London
"Remarkable talent, beautiful voice, perfect taste."—London Times.
Park Chambers Hotel
New York City

ALEXANDER SVED
World Famous Baritone
Metropolitan Opera Association
Concert—Radio

ELLY KASSMAN
Pianist
"Superior technique, an admirable tone and sound musicianship."
—R. L. N. Y. Times
(Town Hall, Jan., 1945)
1401 Steinway Bldg., N. Y. C.

Charles Wakefield
CADMAN
American Composer
4077 West Third St.,
Los Angeles, Calif.

MARGOLIS
Only Voice Teacher of
ROBERT MERRILL
1945 Winner Metropolitan Opera Auditions of the Air
L 152 West 57th Street, New York City. CO. 5-9155

MORRISON
BASS-BARITONE
TEACHER OF VOICE
Perfect Vocal Technique and Artistic Interpretation
Studio: 463 Carnegie Hall, N. Y. C. 19 — CI 6-9891

MME. OLGA EISNER
Only Teacher of
MIMI BENZELL
Debut 1945
Metropolitan Opera Ass'n
467 Central Park West, New York 25, N. Y. — AC. 2-0851

FRANK CHATTERTON
VOICE TEACHER—ACCOMPANIST
1389 Sixth Ave., N. Y. City
CI. 6-2184

DALE V. GILLILAND
Baritone
Teacher of Singing
Faculty—School of Music, Ohio State University, Columbus, Ohio

SIGMA ALPHA IOTA
National Professional Music Fraternity
Kathleen Davison, National President, 1800 25th Street, Des Moines, Iowa

Announcing the publication of **STUDENT'S HANDBOOK**
For Entrants in the 1946 NATIONAL PIANO PLAYING AUDITIONS
Sponsored by the NATIONAL GUILD OF PIANO TEACHERS
Box 1113, Austin 6, Texas — Write for Free Copy

Baltimore Visited By Opera Groups

**La Scala and Wagner
Companies Appear — Re-
citals Heard**

BALTIMORE.—The Philadelphia La Scala Opera Company, Francesco Pelosi, general manager, began its series of local visits at the Lyric Theatre on Nov. 23 before a large group of subscribers.

Puccini's *Madame Butterfly* was performed with Licia Albanese as Cio-Cio-San, Nino Martini as Pinkerton, Lillian Marchetto as Suzuki, and George Czaplicki as Sharpless. Fine staging and a capable orchestra under Giuseppe Bamboschek served to enhance the opening of the local series for which the Bonney Concert Bureau is the local representative.

Eugene Martinet presented *Rigoletto*, a Charles Wagner production, at the Lyric Theatre on Nov. 10 with Rocco Pandiscio in the title role, Jean Dickenson as Gilda and Anthony Marlowe and John Gurney in supporting roles.

Shura Dvorine, local pianist, who recently appeared in a Town Hall recital, New York, and at the National Gallery, Washington, D. C., made her local debut at the Lyric Theatre on Nov. 27. Throughout a program of classic and modern works the young pianist disclosed imagination and style in his interpretations and gave evidence of thorough technical control. A large audience greet-

**Giuseppe Bambo-
schek with Agata
Borzi and Lawrence
Tibbett After a Per-
formance of Rigo-
letto in Washington
by the Philadelphia
La Scala Opera
Company**



WASHINGTON, D. C.—When the Philadelphia La Scala Opera Company presented *Rigoletto* on Nov. 22, the event featured the operatic debut of Agata Borzi, a young singer whose home is here. Lawrence Tibbett sang the name role.

ed the youthful artist and demanded many encores.

The first Peabody recital on Nov. 16, was given by Karin Branzell, contralto, with Paul Berl at the piano. This sterling artist moved the audience by her interpretation of an exacting program.

The second Peabody recital on Nov. 30, was given by the Budapest String Quartet. The Hindemith Quartet in E flat, prefaced by a Haydn and followed by a Beethoven opus, was in great contrast to the classic examples surrounding it. The audience accepted the new work politely.

FRANZ BORNSCHNEIN

Melton, Elman Charm Buffalo Audiences

City Also Hears MacDonald and
Budapest Quartet in Superb
Performances

BUFFALO—Singing to an enthusiastic audience on Nov. 13, at Kleinhans Music Hall, James Melton demonstrated his power as an outstanding concert artist.

His program of carefully selected works was interspersed with many encores of the popular type, which he sang in his natural artistic style. Opening with "Thanks to thee" from Israel in Egypt by Handel, an Air from *Comus* by Arne and a romantic aria from Lucia di Lammermoor by Donizetti he sang with fervor and dramatic power. A group of German and French songs followed, closing with the aria "Fantaisies, aux divins mensonges" from *Lakme*. Mr. Melton was at his best in this aria being recalled again and again. Excellent accompaniment was provided by Carroll Hollister who also appeared as assisting artist playing solos by Debussy and Khatchaturian.

Mr. Melton included a group of Irish Ballads arranged by Herbert Hughes, and an exquisite song by Theodore Chandler, "I Rise When You Enter." His encores of cowboy songs, the "Soliloquy" from *Carousel* and others were greatly enjoyed. The concert was under the management of Zorah Berry.

Appearing under the auspices of the Liberal Arts Club of Buffalo on Oct. 28 in Kleinhans Music Hall, Mischa Elman was greeted by a capacity audience who listened with rapt attention to the virtuosity of this great artist. In brilliant form the violinist presented a program which displayed his fine tonal values and interpretative powers. Opening with Handel's Sonata in E which he played with fine grace and delicacy, Mr. Elman gave a

Miss Borzi was to make her second Philadelphia appearance on Dec. 29, singing *Martha* for the first time.

While in Washington she was made an honorary member of the United Nations Club by its president, Mrs. Meredith Howard.

brilliant reading of the César Franck Sonata with the fine support of Leopold Mittman at the piano. The Bach Chaconne held the attention of his listeners throughout. A fine performance of the *Conus Concerto* and the Rondo Capriccioso of Saint-Saëns completed the program. Mr. Elman was recalled again and again, playing many favorite encores.

Jeanette MacDonald appeared in a song recital before a completely filled Kleinhans Music Hall on Oct. 23. Collins Smith was at the piano. Miss MacDonald sang a program in English, German and French, songs which

suited her voice and style. The audience, which included many of her movie fans, demanded some of their favorite numbers which Miss MacDonald graciously sang for them.

The Buffalo Chamber Music Society opened its twenty-second season on Nov. 12, in the Mary Seaton Kleinhans Room at Kleinhans Music Hall. Appearing before an enthusiastic audience the Budapest String Quartet performed the Mozart Quartet in F (K. 590), and Beethoven's Quartet in F, Op. 135, and Schubert's Quartet in G, Op. 161. The concert was under the management of Mary Gail Clark.

BENNO ROSENHEIMER

Orchestra Group Publishes Report

With the completion of the first half of its divided 1945-46 season on Nov. 16, the National Orchestral Association issued a report covering its activities since Aug. 1. The second half of the season will run from March 1 to June 29, and spring concerts are scheduled for April 22 and May 20. On Aug. 1, 131 musician members were enrolled for the training orchestra and there were 72 more by the end of the period, making a total of 203.

Rehearsals of three hours each totalled 47. Two concerts were given in Carnegie Hall, on Oct. 1 and Nov. 5. A war bond concert on Nov. 13, in collaboration with WQXR, brought in over \$150,000. There were also 10 chamber music ensemble classes; 80 compositions were studied, rehearsed and performed; 26 soloists, including young artists at rehearsals, worked with the orchestra; and 10 young conductors had opportunities to lead the orchestra at rehearsals. The National Orchestral Association reports 41 members engaged for the 1945-46 season by leading orchestras throughout the nation.

LILLIAN WIESIKE FLICKINGER

SCIENCE OF SINGING
Authorized exponent of Anna Schoen-Rene
161 West 54th St., New York
Circle 7-8783

ROSALIE MILLER

Teacher of Voice
EXCLUSIVE TEACHER OF
REGINA RESNIK
Soprano Star of Metropolitan Opera Ass'n
200 W. 57th St., N. Y. C. Circle 6-9475

ROSE DIRMAN

Teacher of Singing
27 W. 67th St., N. Y. 23—Phone: TR. 7-2347
Mgt.: Musical Presentations Bureau
38 West 44th Street, New York 18, N. Y.

SILVIA BAGLEY

Soprano
Teacher of Voice
Member: N.A.T.S.
Head of the Voice Department
Wayne College Conservatory
University of North Dakota
Per. Rep.: Bertha Ott,
Kimball Hall, Chicago



Elizabeth A.

MAJOR

Voice Culture
for professional singers only.
171 W. 57th St., N.Y.C. CO 5-5977

VOICE TRAINING

LUCIE DE VIENNE

71 East 77th Street, New York 21, N. Y.
BUtterfield 8-8029

PEABODY CONSERVATORY

Baltimore, Md.

REGINALD STEWART, Director

SECOND TERM begins FEBRUARY 4

Faculty of distinguished musicians
Tuition in all grades and branches

Scholarships, Diplomas, Teacher's Certificates and
Academic Credits in Schools and Colleges

New pupils accepted

CIRCULARS MAILED

**INSTRUCTION ON ALL
ORCHESTRAL INSTRUMENTS**

BOB JONES COLLEGE

"AMERICA'S MOST UNUSUAL COLLEGE"

Offers: Voice—piano—violin—pipe organ—art—speech—without additional cost above regular academic tuition.

Interdenominational Christian Orthodox Co-educational

Address: Dr. Bob Jones, Jr., Acting President
BOB JONES COLLEGE Cleveland, Tenn.

WARD-BELMONT CONSERVATORY

Junior Member National Association Schools of Music

ALAN IRWIN, DEAN

NASHVILLE, TENNESSEE

The WESTCHESTER CONSERVATORY of MUSIC

The Oldest Music School in the County.

Mikhail Sheyne, Director.

30 Burling Ave., White Plains, New York.



VIOLINIST GUEST IN BOISE, IDAHO
Henri Temianka Enjoys a Game of Chess with Friends in Idaho. From Left, James L. Strachan, Head of the Boise Junior College Music Department; Mr. Temianka; Allen B. Eaton, President of the Community Concert Association, and Arthur Hollander, Accompanist

BOISE, IDAHO.—The first of the local Community Concerts was given before a capacity crowd on Nov. 5 when Henri Temianka, violinist, appeared. Compositions by Fritz Kreisler and Tartini's Variations on a Theme of Corelli were among the best received works. Other artists to appear on the series this season are Sascha Gorodnizki, the Foxhole Ballet, the Don Cossacks and Paul Robeson.

Seattle Welcomes Teyte and Lehmann

Other Performances Include
Don Cossacks, Ballet Russe, Morini, Bjorling

SEATTLE—On the Schultz calendar this month were two sopranos whose recitals were eagerly awaited by local audiences. Maggie Teyte appeared Nov. 16 and Mme. Lotte Lehmann on Nov. 18.

Miss Teyte's programs of songs by

Giordano, Mozart, Debussy, Fauré, Duparc, Hahn and Webber was sung with grace and charm. High points of the evening were the selections from Peleas et Melisande, Debussy, and the group from Fauré. The accompanist, John Raymond, contributed three piano numbers. The audience was exceedingly cordial and many encores were added to the program.

Mme. Lehmann's program was carefully selected, and her unusual gift of understanding the composer's mood and her ability to communicate it to her listeners aroused great admiration. In the audience were many students of singing whose appreciation of the fine artistry of a great musician was manifest in no uncertain terms. Compositions by Schubert, Brahms, Mendelssohn, Strauss, Wolf, Haydn, Torelli, Martini, Clifton and Duparc comprised the program.

Erica Morini returned to play here on Nov. 19. Her program included Preludium and Allegro by Pugnani-

Kreisler, Sonata in D by Handel, Concerto in D minor by Wieniawski, Franck's Sonata, four Hungarian dances by Brahms and Zephir by Hubay. The accompanist was Leon Pommers.

The perennial favorites, Jaroff's Don Cossacks presented a typical program in their concert Oct. 26. It was repeated the following night.

Jussi Bjoerling sang to a capacity audience Nov. 3. On his program were songs by Grieg, Schubert, Brahms, English songs, but his most effective singing was in the operatic arias. Frederick Schauwecker was the able accompanist.

The Ballet Russe de Monte Carlo gave three days of superb ballet Nov. 6, 7 and 8. An orchestra augmented by members from the Seattle Symphony, gave added pleasure, with excellent musical accompaniment.

The Trapp Family Singers gave the first Sunday Matinee concert on the Cecilia Schultz series, Oct. 28. They presented a refreshingly informal program to a small but interested audience.

NAN D. BRONSON

Dallas Societies Launch Season

Stern, Resnik, Lipton and Laderoute Appear in Recitals

DALLAS.—The Civic Music Association opened its sixteenth season on Oct. 25, presenting the violinist, Isaac Stern, in recital. The young musician proved himself a remarkably talented and well schooled artist, and charmed his large audience. This was his second appearance here. He played works by Beethoven, Wieniawski, J. S. Bach, Bartok, Paganini, Shumann-Heifetz, and Saint-Saëns, being compelled by the rounds of applause to add a number of encores. Alexander Zakin gave him sympathetic support at the piano.

On the morning of Nov. 1 the Music Committee of the Dallas Woman's Club presented the dramatic soprano, Regina Resnik, in a program of charm and variety. It was the artist's first appearance here, and she was acclaimed for her versatility and artistry in a program that showed to excellent advantage her vocal gifts. Leo Taubman was her efficient accompanist in a diversified program.

The Community Course gave its first program that same evening at McFarlin Memorial auditorium, presenting two splendid young singers in recital, Martha Lipton, contralto of the Metropolitan Opera Company, and Joseph Laderoute, tenor. There were times when Mr. Laderoute was not quite on pitch on his high tones, and he had a tendency to spread his tones, but the voice has good quality. Miss Lipton gave a fine account of herself in arias, art songs, and folk songs. Together the artists sang duets from Il Trovatore and Tales of Hoffmann. Henry Holt accompanied.

Henry Scott, pianist, gave a varied and entertaining program for members of the Dallas Athletic Club, on Nov. 29, which was much enjoyed by the audience.

MABEL CRANFILL

National Symphony Begins Tour of Northern States

WASHINGTON, D. C.—The National Symphony, Hans Kindler, conductor, recently began its annual Northern tour during which, from Dec. 3 to Dec. 12, it was to give ten concerts in as many cities in New York, Massachusetts, Connecticut and Pennsylvania. Three colleges were to hear the orchestra for the first time: Mount Holyoke and Williams in Massachusetts, and Haverford College, Pennsylvania. Rudolf Firkusny, pianist, was to be soloist with the orchestra in Hart-

ford, Conn.

Other appearances will be made in Syracuse and Troy, N. Y., Springfield, Mass., and Norwich, Conn.

Three Concerts Listed By 'Debut and Encore'

The 1945-46 season of Debut and Encore concerts opened Dec. 2, at Times Hall, with Olga Coelho, Brazilian Soprano, and Salvatore Mario de Stefano, with Alda Astori, harp-piano duo.

The entire series, which will be held at Times Hall, will present North and Latin American artists, and has been endorsed by the Ambassadors of ten Latin-American countries. It is planned to establish an operating fund through the concerts to carry on a talent research throughout Latin-American countries, offering New York performances for new talent discovered.

New talents will make their debuts during this and forthcoming seasons, and the encore artists will be internationally famous musicians representing the ultimate in the field of music from the United States and countries of the Latin-Americas.

On Jan. 9, the second concert of the series, Trini Romero, dancer and protegee of the late Argentinita, with Margaret Crawford, American Mezzosoprano will be presented. The third of the series, on the afternoon of Jan. 27 will feature Jose Echaniz, Cuban pianist, and Francisco Gil, Mexican violist.

G. Schirmer, Inc. Opens New Department

Under the management of Lester Hodges, the well-known accompanist and coach, G. Schirmer, Inc., has established an Artists' Department for Vocal Repertoire. The purpose of this department is to assist concert and radio singers in the selection of program material with special emphasis on recent publications. Mr. Hodges will also act as consultant in the matter of new songs submitted for publication.

EDITH WHITE
GRIFFING
Teacher of Singing
205 W. 57th St., New York, N. Y.
Telephone: Circle 7-4527

WILLIAM THORNER
Teacher of many prominent Singers
appearing in
Opera - Concert - Recital - Radio
For auditions or further particulars, address
Box 1, 152 W. 57th St., New York 19, N. Y.
Phone: COl. 5-8909

WILLIAM S. BRADY
Teacher of Singing
357 WEST 86th ST., NEW YORK CITY
Telephone: TRINItier 4-2810

REINALD WERRENATH
Singer and Teacher of Singers
Studio: 915 Carnegie Hall, N. Y. C.
Phone Circle 7-2634

Evelyn FORD-FIELDING
MEZZO-CONTRALTO
Available for
Concert - Opera - Radio
Teacher of Voice
1138 East Third Street,
1401 Steiner Bldg., N.Y.C.
Long Beach, Cal.

JUILLIARD SCHOOL OF MUSIC

WILLIAM SCHUMAN, President

INSTITUTE OF MUSICAL ART

GEORGE A. WEDGE, Dean

Individual vocal and instrumental instruction.
Instruction in theory, composition and music education.
Diplomas and the B.S. and M.S. Degrees.

Catalog on request.

120 CLAREMONT AVENUE, ROOM 437, NEW YORK 27, N. Y.

The Cleveland Institute of Music

Bachelor of Music Degree, Master of Music Degree, Artist Diploma
BERYL RUBINSTEIN, Mus.D., Director 3411 Euclid Ave., Cleveland, O.
Charter Member of the National Association of Schools of Music

Chicago Musical College

Founded by Dr. F. Ziegfeld in 1887
Rudolph Ganz, President
CONFERS DEGREES OF B. MUS., B. MUS. ED., M. MUS., M. M. ED.
Member of North Central Association and National Association of Schools of Music
All branches of music. Special instruction for children and non-professionals.
Address Registrar, 86 E. Van Buren Street, Chicago 5, Illinois

BALDWIN-WALLACE CONSERVATORY OF MUSIC

Front and Center Street, Berea, Ohio (Suburb of Cleveland)
Four- and five-year degree courses: Bac. Mus., Bac. School Music
Send for catalogue to: Albert Riemenschneider, Director

Harold Bauer

Address: Personal Representative
Miss Dorothy E. Joline
238 East 105th Street
New York 29, New York

Ludwig Bergmann

Pianist—Coach—Accompanist
Formerly Leipzig Opera
42 W. 93 St., N. Y. C. RI. 9-9060

Leon Carson

Teacher of Singing
Member Amer. Academy of Teachers of Singing
Repertoire Program Building
160 West 73rd St., New York City
TRaf. 7-6700 SUeq. 7-1880

Viktor Fuchs Vocal Studios

Only teacher of IRENE JESSNER (Metropolitan Opera) and IGOR GORIN
44 West 77th St., New York TRaf. 7-7716
Wednesdays in Philadelphia

Arthur Gerry

Teacher of Singing
N. Y. Singing Teachers Assoc.
National Assoc. of Teachers of Singing
145 East 92nd St. ATwater 9-4993

Walter Golde

Teacher of Singing
Member—N. Y. Singing Teachers Ass'n
Faculty: Columbia University
Studio: 622 Steinway Bldg., New York 19

Carl Gutekunst

Teacher of Singing
Member Amer. Academy of Teachers of Singing
27 West 67th Street, New York 23
SU. 7-3750

John Alan Haughton

Teacher of Singing
220 West 57th Street, New York
Phone: COlumbus 5-0964

Frederick Haywood

Author of "Universal Song"
Teacher of Singing
Men. to Fri.: Syracuse University
Sat.: Eastman School of Music, Rochester, N. Y.

Yvonne St. Cyr

Voice Builder
CONCERT—RADIO—OPERA
Pupils placed in Messrs. Schubert Productions
(without fee)
180 WEST 73rd ST. NEW YORK CITY
TRafalgar 7-6700

Frederick Schlieder

Harmonic and Contrapuntal
Keyboard Technique
Improvisation and Composition
Hotel Wellington 55th St., N.Y.C. CI 7-3800

Cara Verson

Pianist
Foremost Exponent of Modern Music
Season 1945-46 New Booking
Harry Calbertson, Inc., Manager,
1744 East 55th St., Chicago

Oscar Ziegler

Pianist - Teacher
310 East 75th Street, New York, N. Y.
RH. 4-3178

**Quaker City Hails
Romeo et Juliette**

**Metropolitan Revival Features
Munsel, Jobin and Singher —
Cooper Conducts**

PHILADELPHIA.—Gounod's *Romeo et Juliette* at the Academy of Music on Dec. 11 marked the second opera in the Metropolitan Opera Association's current Philadelphia series and the first of the company's present revivals viewed here. A large audience and the volume of its applause denoted approval of the choice. The production as a whole was an excellent one and argued convincingly for the retention of the work in the active repertoire.

The youth of Patrice Munsel contributed to her "girlish" delineation of Juliette, which in vocal and dramatic aspects found her a pleasantly acceptable protagonist. Raoul Jobin, the Romeo, met the tonal requirements of his assignment well and Martial Singher in the part of Mercutio furnished a distinguished impersonation on all counts. Nicola Moscona's Friar Laurent was artistically admirable and Francesco Valentino and Thomas Hayward proved canable as Capulet and Tybalt; Anna Kaskas, Gertrude; Frances Greer, Stephano; Osie Mawkins, Duke of Verona, and Richard Manning, George Cehanovsky and Louis D'Angelo in other parts, completed the slate.

Much credit for the success of the proceedings belongs to Emil Cooper who conducted with authority and spirit and to the Metropolitan Orchestra which responded in highly satisfactory fashion. Chorus work was generally effective.

WILLIAM E. SMITH

**Chamber Music Heads
Philadelphia List**

**Chinese Music Presented—Fritz
Kreisler Gives Recital — Dance
Unit Appears**

PHILADELPHIA.—The Budapest String Quartet at a concert in the Academy of Music Foyer on Nov. 29 manifested again those attributes in ensemble playing that have brought the group special distinction. The program listed Haydn's Quartet in D minor, Op. 76, No. 2; Walter Piston's Quartet No. 2, and Beethoven's Quartet in E flat, Op. 74. On the same date, at Swarthmore College, the Stuyvesant String Quartet performed music by Haydn, Beethoven and Dohnanyi.

A Schubert Cycle, of six events, under auspices of the Philadelphia Musical Academy, was inaugurated on Nov. 30 at Ethical Society Auditorium. The artists included Bruno Eisner, pianist; Maurice Eisenberg, cellist; Jani Szanto and Albert Brusilow, violinists, and Trude Gundert, violist. The trio in E flat, Op. 100; Sonata in A minor for cello and piano, and the Quartet in A minor, Op. 29, contributed to a felicitous evening.

Chinese instrumental and vocal music enlisted the artistry of Liang Tsai-Ping and Mme. Fung-Yee Hong at a recital on Dec. 2 in a University of Pennsylvania Museum series directed by Joseph Barone. The relations of music and the movies and the problems of a composer writing for the films were discussed by Bernard Herrmann at the Barclay ballroom on Dec. 3, with a showing of *Citizen Kane* as illustration. It was one in an Art Alliance series.

At Ethical Society Auditorium the Philadelphia Conservatory of Music presented George Wargo, violist, with Miksa Merson, pianist, as assisting artist. Among the numbers was Mr. Wargo's Suite for Viola and Piano. Great Moments in Opera featured a Matinee Musical Club concert at the Bellevue-Stratford ballroom on Dec. 4, with Henri Elkan as conductor. Participants were the club's vocal en-

semble and orchestra and several soloists. A large audience at the Academy of Music on Dec. 6 acclaimed Fritz Kreisler. The veteran artist's authority and musicianship served Bach's Sonata in G minor, Mozart's Concerto in E flat, No. 6, and shorter pieces, among them a generous sprinkling of "Kreisler favorites." Carl Lamson was at the piano. The evening also recorded the appearance of Max Aronoff, violist, and Edna Phillips, harpist, as pleasing soloists in pieces by D'Indy and Debussy at the initial concert of the Germantown Symphony's ninth season. Arthur Bennett Lipkin conducted. At the Settlement Music School a piano recital by Gertrud Netti furnished music by Bach, Mozart, Schumann and Chopin, and at the Barclay ballroom, Elsa Zirker, soprano; James Beni, baritone, and Stuart Ross, pianist, were heard in a diversified list.

The Women's Symphony, conducted by J. W. F. Leman, launched its season with Marjorie Wellock, soprano; Ellen Carleen, contralto; Richard Benson, tenor, and Eugene Conley, baritone, all Academy of Vocal Arts singers, as soloists. Led by Harry J. Peoples, the West Oak Lane Symphony opened its seventh season. At the Academy of Music, the Orpheus Club male chorus provided varied fare under E. Clifford Dinsmore's leadership. Appropriate to the season were groups of Christmas numbers. A dance recital in Plays and Players auditorium, under auspices of the Philadelphia Art Alliance, featured Jane Dudley, Sophie Maslow and William

Bales in an interesting, diversified, and skillfully-interpreted program.

W. E. SMITH

Heidt Makes Debut

As Amneris in Philadelphia

PHILADELPHIA.—Continuing its home series the Philadelphia LaScala Opera Company presented *Aida* at the Academy of Music on Nov. 29. The popular Verdi opera accounted for a capacity audience. Interest centered on the debut here of Winifred Heidt as Amneris. Vocally and histrionically she created a favorable impression.

Elda Ercole appeared in the title part and Pasquale Ferrara did duty as Rhadames. Nino Ruisi as the High Priest, Angelo Pilotto as Amonasro, Ralph Telesko as the King, and Mildred Ippolito and Francesco Curci completed the cast. William Sena's ballet was prominently in the picture. The conductor was Gabriele Simeoni.

W. E. S.

**Busch Ensemble Will Play
Handel's Concerti Grossi**

Handel's twelve Concerti Grossi are to be performed in a series of three concerts on March 13, 20 and 27, 1946, by Adolf Busch's Chamber Music Players, who in recent seasons have played the six Brandenburg Concertos of Bach. The solo violin parts in the Handel works will be performed by Adolf Busch and Frances Magnes, the cello parts by Hermann Busch and the continuo by the pianist, Eugene Istomin.

Studios:
41 Central
Pk. W.
New York

MAKE SINGING A JOY! THROUGH

ADELAIDE GESCHIEDT'S

System of Normal Natural Voice Development

Phone:
TRaf. 7-
9681

LOUISE . . .

Concert Soprano

Specialist in Tone Production

JENKINS

Young Voices - Voice Restoring

For appt: 280 West End Ave., N. Y. TR 4-0866

ALFREDO

MARTINO

VOCAL TEACHER

Author of Book
"TODAY'S SINGING"
Obtainable upon request
280 West End Ave., N. Y. 28

T
O
S
K
A

TOLCES

Concert Pianist
Lecturer
Teacher

525 West End Av., N. Y. C.

TR. 7-0514

EMILIO DEGOGORZA

110 West 55th Street, N. Y. C.

The art of
singing
in all
its branches

CI 6-7529

ADELA LAUÉ

PIANIST TEACHER - PSYCHOLOGIST

Formerly Dean of Music Penn Hall College
Head of Music Dep't, Monticello College
NEW YORK STUDIO, 210 West 72nd Street, N. Y. C. TR. 7-0643

CLARENCE ADLER

PIANIST
and
TEACHER

Studio: 336 Central Park West, New York City

Riverside 9-4922

Giovanna Viola

Teacher of Singing, "Bel Canto"
European training and experience in Opera, Concert
and Radio. Specializing in Current Voice Placement.
8 WEST 90th STREET, N. Y. C.
Telephone: TR 7-3220

BERNARD U. TAYLOR

Teacher of Singing

Faculty: INSTITUTE OF MUSICAL ART, Juilliard School of Music
Address: 464 RIVERSIDE DRIVE, NEW YORK

Juilliard Summer School

EVAN EVANS

BARITONE

Teacher of Singing

Faculty Juilliard Graduate School

Institute of Musical Art

Chautauque Summer School

BELLE JULIE SOUDANT

TEACHER OF
SINGING

Faculty: Institute of Musical Art of Juilliard School of Music
Studio Address: 200 West 57th Street, New York

Juilliard Summer School

NEW MUSIC *From Leading Publishers*

For Piano

Carl Fischer Publishes
Ganz's Piano Concerto

RUDOLPH GANZ'S Concerto in E flat for piano and orchestra, written in honor of the Chicago Symphony's Golden Jubilee season, has now been published by Carl Fischer. The composer's Opus 32, this is a work that probably no one but an experienced pianist could have written, as it shows on every page an unerring instinct for the kind of writing that is most telling for piano with orchestra. Consequently, regardless of the significance or intrinsic musical value of the thematic material per se, pianists will find it a grateful work from their standpoint.

There are four movements, of which the third, the Scherzo, derives a special interest from the fact that two persistent figures are formed by the figures, represented by musical intervals, of the composer's automobile licenses of 1940 and 1941, while still another figure, which closes the movement, represents the late Frederick Stock's automobile license of 1940. There is a suggestion, however unconscious on the composer's part, that the license plates are indulging in a dance in this designated "dance-like" movement. In any case, on its own merits as music, it is a gay and sparkling scherzo. Of the others, the first is thematically the most striking, and here Mr. Ganz has had the courage to cap the brilliant ending with a reprise of part of the opening motive played softly. The Andante movement is of less appealing character and the final movement, too, is less distinguished but it is developed to a climax of imposing brilliance in its final pages. (\$3.00). C.

Reviews in Brief

Poeme, by Gardner Read, J. Fischer. A slow, dreamy piece in seven-four time for half its length and six-four time for the rest of the way. It is an imaginative evocation of distinctive beauty, not difficult to play but requiring sensitive responsiveness on the part of the player. Three pages. (35c).

Cadenzas to the Haydn Piano Concerto in D, by Robert Casadesus, Elkan-Vogel. Well-conceived cadenzas for the first and second movements, using principal themes in a fluently improvisational manner and, apart from an un-Haydn-like dissonance or two in the first, consistently preserving the style of the concerto proper. Both are held to duly moderate length, only two pages in each case. (50c).

"Appalachia", three fiddle and game tunes, by John W. Work, Axelrod. "Big Bunch of Roses", a "Fisher's Hornpipe" and "Take Me Back" are the three tunes, which are presented in harmonically transparent and brilliantly effective versions for use as solos. (75c).

Serenade, by Harl McDonald, Elkan-Vogel. Designated as an Alle-



Gardner Read William Primrose

retto Scherzando, this is in a somewhat more prankish mood than is usually associated with serenades. Also it reveals much more of the modernistic harmonic influence than has usually appeared in this composer's work. (50c).

Scherzo, by Charles Haubiel, Composers Press. One of a set of three "Portraits" written early in the composer's career but marked by resourceful craftsmanship. As it is dedicated to Rudolph Ganz, the supposition is that the Chicago pianist is the portrait subject. (70c). C.

For Viola

Two Fine Arrangements
For Viola by Primrose

TWO new arrangements for viola and piano by William Primrose published by Carl Fischer call for special commendation. One is of the 24th Caprice by Paganini for violin, the one in A minor that proved irresistible to Brahms as material for exploiting his ingenuity, while the other is of the Brahms song, "Soft Strains of Music Drifting" ("Wie Melodien zieht es mir"). In the case of the Paganini caprice the arranging has been a matter basically of transposing the music into D minor, while in the Brahms song the viola simply takes over the melody line intact, embellishing it between phrases, and at the end with parts of the piano accompaniment, which also is expanded for climactic purposes in the closing lines. The viola tone seems to be peculiarly expressive of the poetic mood of the song. A singer would undoubtedly cavil at the way Mr. Primrose has phrased the melody, in short-breathed phrases, but one must listen to this arrangement as to a pure expression of mood without reference to any concrete words.

Reviews in Brief

Suite of Three Dances by Rameau, transcribed for viola and piano by Watson Forbes and Alan Richardson, Oxford University Press (New York: Carl Fischer). Admirably made versions of three of the French composer's most charming short pieces, the gay Rigaudon in G, the E minor Minuet and the Tambourin, forming a suite of exceptional appeal for viola soloists. Issued in attractive format

and printed in particularly good type. (\$1.75). C.

Sonata in A, Op. 1, No. 15, by Handel, transcribed by Watson Forbes and Alan Richardson, Oxford: C. Fischer (\$1.75). A well-made arrangement of a charming sonata by Handel in three short movements, originally written in E for violin and figured bass. Characteristically Handelian music that proves to be just as effective for viola as for violin.

"Lament", by Leo Scheer, Composers Press (60c). A rhapsodic short piece of individual harmonic color, also issued for English horn and piano. Three pages. C.

Choral

New Galaxy Choral Music
By Noble and Others

A RECENT sheaf of sacred choral works published by the Galaxy Music Corporation includes a striking anthem by T. Tertius Noble, "Thy Kingdom and Dominion Endure For Ever", for chorus of mixed voices with soprano solo. It is a setting of a text taken from Psalm 145 and it is characterized by dignity and expert craftsmanship. A somewhat novel feature is the assigning of the final page to the solo voice instead of the full choir.

For men's voices in four parts Carl F. Mueller has made an impressive setting of the W. Williams hymn-poem, "Guide Me, O Thou Great Jehovah", using the old Welsh hymn tune Caersalem as the basis of his music. It is also issued for four-part mixed choir, women's voices in three parts, and soprano, alto and baritone. Annabel Morris Buchanan has written a beautiful communion anthem of devotional mood for four-part mixed voices, with alto solo, "Break Thou the Bread of Life", with words by Mary A. Lathbury. Powell Weaver has written a chorus, "Spirit of God", of melodic loveliness for both four-part mixed choir and three-part mixed voices, a setting of verses by the Rev. George Croly, and an effective version for three-part chorus of either women's or mixed voices of "But the Lord Is Mindful of His Own" from Mendelssohn's "St. Paul".

There is a chorus for four-part mixed choir, "Faith in the Right", by Marion Conklin Chapman, with text by the Rt. Rev. Walter H. Gray, and a setting of the 92nd Psalm by Roberta Bitgood, "A Good Thing It Is to Give Thanks", for four-part mixed voices with baritone, or alto, solo, both of which uphold Galaxy's high standard. C.

Reviews in Brief

"Humphrey Potter", cantata for solo voice and chorus, by H. A. Schimmerling, based on lyrics by J. Lupino and Alice Hanson, Marks (75c). The story of the precocious boy inventor of one of the first automatic devices is here set forth with well-written music.

Schirmer's Favorite Secular Choruses, arranged and adapted by Carl F. Mueller, G. Schirmer (60c). Fifteen three-part choruses for soprano, alto and baritone, including "Doing the Samba", by Elin K. Jørgensen; "Woods So Dense", by Lully; the sea chantey, "Blow the Man Down"; "The Galway Piper"; the Russian folksong, "All Alone I Sit and Sigh"; Schubert's Serenade; Fanning's "Song of the Vikings"; August Södermann's "Peasants' Wedding March"; Cadman's "Joy" and songs by Foster, Kjerulf, Pinsuti, Hernried, Mueller and Humperdinck. A well-chosen and well-varied collection.

"I Hear America Singing", cantata by George Kleinsinger, based on poems by Walt Whitman, Marks (\$1). A vivid setting for baritone solo and mixed chorus. Poems used are "For the Brood Beyond Us", "Interlinked Food-Yielding Lands", "And for the Past", "See Steamers Steaming" and "Ode to Democracy".

"Viens dans ce bocage, belle Aminte" ("Come to Yonder Pleasant Grove, Aminta") 18th century French song, arranged by Gustave Ferrari for two-part chorus of women's voices, G. Schirmer. A charming old French song treated with subtle understanding of style.

For Organ

Poetic Organ Piece
By Robert Elmore

A NEW organ solo published by the Galaxy Music Corporation, Autumn Song by Robert Elmore offers a gesture of defiance to the prejudice still existing in some quarters that the organ, for some occult reason, is not a suitable instrument for modern harmonies. This is an essentially dissonant piece and inasmuch as it is an Andante tranquillo, the listener has ample time to "taste" the dissonances, but however puzzled he may feel by the challenging opening measures, he must quickly surrender to a certain hypnotic spell that this music exerts with its ostinato phrase in the left hand and its pastoral and wistful solo stop part in the right. It is a poetic conception treated in an individual manner. Four pages in length, it requires a playing time of, officially, three-and-a-half minutes.

Reviews in Brief

A Festive Alleluia by Allanson G. Y. Brown, Arthur P. Schmidt Co. An Allegro Maestoso liturgical in style and joyously exultant in spirit, with a slower section in the manner of plainsong. An unusually effective church solo, of four pages. C.

New Music Received

For Women's Voices, Two Parts
(Sacred):

"In the Hour of Trial", by William Stickles, arr. by Douglas MacLean (Harms). "Cherubim Song", No. 7, by Bortniansky, arr. by E. H. Collinger, English version of text by Charles Winter (Summy). "Jesu, Priceless Treasure", by J. Varley Roberts, arr. by John Holler. "God Is My Shepherd", by Dvorak, arr. by Edwin Arthur Kraft. "Lo, My Shepherd Is Divine", from Haydn's Mass in G, arr. by Willard Irving Nevins. "Song of Mothers", by W. R. Voris (Gray). "Christ Is the World's True Light", by W. K. Stanton, Oxford; C. Fischer. "In Christ We Live", by A. W. Lansing. "Lift Up Your Hearts", by Jean Sibellus, arr. by Arthur Dana. "The Voice of Nature", by Frederick N. Shackley, "Shepherd Divine", by Berger-Dana, "All Things Bright and Beautiful", by F. Leslie Calver, and "Father, Hear the Prayer We Offer", by Gluck, arr. by Charles P. Scott, all five within one cover as Two-Part Choruses, Second Series (Schmidt).

For Men's Voices, Four Parts, Sacred:

"Alleluia", from Mozart's motet, "Exultate, Jubilate", arr. by Reinald Werrenrath (Ditson: Presser). "The Blessing of Saint Francis", by Owen da Silva (Delkas). "God's Time", by John Sacco. "Our Strength Is in the Lord", by Douglas W. Gallez. "Our Prayer", by Jacques Wolfe. "Planets, Stars and Airs of Space", by J. S. Bach, arr. by Donald Edwards Cobligh (G. Schirmer). "If Ye Love Me", by Thomas Tallis, arr. by Grover J. Oberle. The Prayer ("Light of God, Within Us Shine"), from Humperdinck's "Hansel and Gretel", arr. by Fred Shattuck. "The Cherubic Hymn", by A. Gretchaninoff, arr. by Gwynn S. Bement. "Eternal Father", by John B. Dykes, arr. by Grover J. Oberle. "The Soul Triumphant", by T. Tertius Noble, with baritone solo. "For All Who Watch", by Clarence Dickinson (H. W. Gray). "The Pilots' Hymn", by Maj. H. Beresford Smith, and "God Is Ever Beside Me" and "God of Battles", by Peter de Rose, arr. by Hugo Frey (Robbins). "Enough to Know", by Elizabeth Ogden, arr. by Hugo Frey (Miller). "Sicut locutus est", from Bach's "Magnificat"; "Lachrymosa", from Mozart's "Requiem", and "Quant'è grande la bellezza", Italian "Laude" of 15th century, arr. by Henry G. Mishkin (E. C. Schirmer).

Just Published, 3 Songs of Diverse Character

VALPARAISO low arr. Gustave Ferrari
(French Sea Chantey—Chanson de Matelot)
with French and English Texts

HAIL, SABBATH DAY! high, low J. S. Bach
(Komm, süsser Tod!—Come, Sweet Death!) with original
German Text, English Translation, and Sacred English Text
by Francis Rogers

LOVE'S OFFERING high, low Bainbridge Crist
Poem by Swinburne

GALAXY MUSIC CORPORATION NEW YORK

IF one would have an authoritative lesson in French song, he need look no farther than the collection of operatic airs recorded by the Metropolitan Opera baritone, Martial Singher (Columbia, M-578, four 12-inch discs). In a kind of chronological survey of French operatic literature, Mr. Singher begins with "Bois epais, redouble ton ombre" from Lully's *Amadis* and then proceeds to Blondel's Air from Grétry's *Richard, Coeur de Lion*; Mephistopheles' Air and Serenade from Berlioz's *The Damnation of Faust*; the Queen Mab Ballad from Gounod's *Roméo et Juliette*; the Chanson Bacchique from Thomas' *Hamlet*; "Vision Fugitive" from Massenet's *Herodiade*; Dapertutto's Air from Offenbach's *The Tales of Hoffmann*, and the Toreador Song from Bizet's *Carmen*. Mr. Singher's art embodies all of the delicacy of inflection and the sophistications of diction demanded by French prosody. In French music, the style is the thing, and we know of nobody today who has a more comprehensive understanding of that style. The singer is accompanied by the Metropolitan Opera Orchestra conducted by Paul Breisach. E.

ANOTHER set of show pieces, a "Lily Pons Program", has been released by Columbia Masterworks in album MM-582 (10-inch, 6 sides). Admirers of the soprano's skill at vocal gymnastics will greet this issue with great enthusiasm as it contains "Caro Nome", Proch's Theme and Variations and "Charmant Oiseau" from Félicien David's all but extinct opera, "La Perle du Brésil". In many places the recordings are indistinct, doing little justice to either Miss Pons's talents or the orchestral accompaniments conducted by Pietro Cimara and Maurice Abravanel. M.

ATREASURABLE album is the Schumann Piano Concerto played by Claudio Arrau and the Detroit Symphony under Karl Krueger (Victor DM-1009, four 12-inch discs). The distinguished Chilean plays Schumann with warmth and poetry, making full use of a delicate rubato which is never sentimental. These qualities do not stand in the way of brilliant technique where it is required and the fleet third movement is expertly and lightly transversed. Mr. Krueger supplies deft accompaniments, although the orchestra is a little more sentimental than the piano in the second movement when left to itself. The strings of

FOR THE RECORD

the Detroit aggregation are brilliant and cohesive, but there is a little coarse woodwind tone here and there—not enough to spoil a good performance. Q.

"KOSTELANETZ Conducts" an exceedingly tired group of arrangements of "popular classics" on Columbia Masterwork set M-574 (12-inch, 8 sides). There is some Ellington—"Mood Indigo"; "Sophisticated Lady" and "Solitude"—and items of the "When Day Is Done", "Stormy Weather" variety. These wander through vague mazes of orchestration and never succeed in getting any place at all. One sounds exactly like the next. Even such sturdy songs as "Stardust" and "St. Louis Blues" are made to sound flaccid and colorless. In this album there are fewer gingerbread elaborations than are usually to be found in Mr. Kostelanetz's arrangements, but for the most part there is little to recommend them. M.

THE PERFORMANCE by Rudolf Serkin of Brahms' B Flat Piano Concerto ought to be so familiar by now that little need be said about it except that the pianist's firm musicianship is everywhere in evidence (Columbia MM 584, six 12-inch discs). This reviewer is not particularly partial to Mr. Serkin's deliberate, four-square interpretation, preferring a little more Brahmsian "breathing", which can be attained without loss of pace and structural line, to the non-stop stride which is particularly evident in the first movement. However, Mr. Serkin's legion of admirers will welcome this album and will also applaud the Philadelphia Orchestra with Eugene Ormandy. Q.

NELSON EDDY fans will lose no time in possessing themselves of the baritone's latest contribution to the turntables, a collection of four 10-inch discs titled "By Request" (Columbia Masterworks, Set M-571). In his customary ingratiating style, Mr. Eddy offers "Without a Song" and "Great Day", from the show of the same name; "Red Rosy Bush"; "Frog Went a-Courtin'"; "My Message"; "Because"; and, from "The Song of Norway", "I Love You" and "Strange

Music". A good selection of Eddy items on the light side.

Single Discs (12-Inch)

One of the most popular of Villa-Lobos's works, the *Bachianas Brasileiras* No. 5, for soprano and cellos, is effectively sung by Bidu Sayao. Even for those timid souls who may be terrified by the barbaric opulence of the composer's larger scores, this piece should prove an admirable introduction to his work. Miss Sayao makes the most of its haunting timbre and rich melodic line. (Columbia Masterworks). S.

Arturo Toscanini leads the NBC Orchestra through an invigorating reading of that familiar piece, *The Skaters' Waltz*, on both sides of a recently issued Victor record. The Maestro's extraordinary attention to detail is as much in evidence here as in the larger works he conducts, and the rhythmic quality of the number is brought out with beautiful clarity, investing the shopworn measures with new charm and vitality.

Tosti's *Serenata* and *L'Ultima Canzone* are splendidly recorded on a 12-inch disc by Ezio Pinza. Mr. Pinza sings these familiar numbers with engaging freshness and purity of tone. Gibner King gives sympathetic piano accompaniments.

The Hallelujah Chorus from Handel's *Messiah* and Mendelssohn's *War March of the Priests* from *Athalie* are excellently recorded on a Victor disc by the Boston Pops Orchestra, Arthur Fiedler conducting. Mr. Fiedler takes his men through the paces of

American Soldier Conducts Shanghai Symphony

SHANGHAI

THE Shanghai Symphony, a 65 piece organization considered to be the best in the Orient, was recently conducted for the first time in its 30 year history by an American, Lt. Jonathan Sternberg, 26, a medical corpsman from Brooklyn. The orchestra is composed mainly of European refugees.

the Hallelujah with an abundance of gusto and enthusiasm. The War March is also ably accomplished.

Grace Moore acquits herself to good advantage in singing Kreisler's "The Old Refrain" on one side of a Victor 10-inch disc and "Ciribiribin" by Pestalozza on the other. Excellent accompaniment is provided by the Victor Orchestra under the leadership of Maximilian Pilzer. L.

Two Tannhäuser numbers sung by the Metropolitan Wagnerian baritone, Herbert Janssen, are somewhat out of the ordinary for the reason that one was recorded in South America and the other in New York. The first is Wolfram's "Wohl wusst ich doch" from the opening of the third act of the opera, the second the Song to the Evening Star. The latter is accompanied by the Metropolitan orchestra under Paul Breisach, the former by the orchestra of the Colon Opera House in Buenos Aires, under Roberto Kinsky. Mr. Janssen is in good voice in both cases, but the conducting of Mr. Kinsky and the playing of the Colon orchestra are so much better that they place the first number on a considerably higher artistic plane. (Columbia.) P.



IGOR STRAVINSKY

New Works for Symphony Orchestra
Miniature Scores

| | |
|--------------------------|--------|
| Danse Sacrale | \$2.00 |
| Scènes de Ballet | 2.50 |
| Scherzo à la Russe | 1.25 |

FOR THE FINEST IN MUSIC ASK FOR OUR CATALOGS
ASSOCIATED MUSIC PUBLISHERS, INC.
25 WEST 45th STREET • NEW YORK

A Choral Gem

By the Noted American Composer
CHARLES WAKEFIELD
CADMAN

THE FATHER OF WATERS

Cantata for Mixed Voices

Poem by
NELLE RICHMOND EBERHART

One of this famed composer's most distinguished works, in which excellent opportunities are provided for good choral singing. Besides those sections designated for Mixed Voices, there are special parts for Women's Voices and Men's Voices. Also, there are solo assignments for Soprano, Tenor, and Baritone. Recently broadcast over NBC national hookup. Time of performance, one hour.



Price, \$1.00

Orchestration Available on Rental
OLIVER DITSON CO.
THEODORE PRESSER CO., Distributors
1712 CHESTNUT ST., PHILADELPHIA 1, PA.

A NEW SONG

Weary Cowboy

by

ROSAMINE LARSON

Featured by

JAMES MELTON and JOHN CHARLES THOMAS

50 cents

ORDER TODAY FROM
YOUR LOCAL DEALER

OR

G. SCHIRMER

NEW YORK 17
3 East 43rd St.

CLEVELAND 14
43 The Arcade

LOS ANGELES 55
700 West 7th St.

OPERA AT THE METROPOLITAN

(Continued from page 13)

Eleanor Steber was the attractive Sophie. George Szell again conducted. R.

Don Giovanni, Dec. 13

Deft and swiftly paced, the season's first performance of Don Giovanni was conducted by George Szell on Dec. 13. The emphasis is put upon Mr. Szell advisedly, for his conception of the music was the most distinguished feature of the evening. Ezio Pinza and Salvatore Baccaloni always work together flawlessly as Don Giovanni and Leporello. Though Mr. Pinza misses the aristocratic elegance and cynicism of the Don's character, he makes him a vivid person and he sings the part with irresistible gusto. Less clownish than he sometimes makes it, Mr. Baccaloni's portrayal of Leporello was unusually effective, and he also sang in masterly fashion.

Zinka Milanov's magnificent voice is eminently suited to the part of Donna Anna, which requires at once heroic grandeur and coloratura flexibility. When Mme. Milanov has worked out her dramatic conception of the role more thoroughly and become secure in all of its rapid and far-flung vocal ornamentation, she will be one of the greatest Donna Annas of the time. There were passages of breathtaking perfection at this performance. Jarmila Novotna was a striking figure as Donna Elvira, bringing to the part an authentic pathos and distinction of bearing, if not vocal opulence. And Nadine Conner sang the enchanting airs of Zerlina with just the right touch of freshness and agility. The Masetto of Arthur Kent had much to praise vocally, but needs dramatic coaching. Nicola Moscona was the Commendatore and Charles Kullman the Don Ottavio, roles which they han-



Robert Merrill as the Elder Germont

dled competently.

The Metropolitan Opera version of Mozart's Don Giovanni is spirited and amusing. But it is too sketchily put together and too hastily rehearsed to have that nobility and elegance of style, that profound human understanding which Mozart's masterpiece deserves. There are fine episodes, splendid singers, good conducting, but the whole is not artistically unified. S.

La Traviata, Dec. 15

Not only did Robert Merrill make his scheduled debut as Germont père, in the season's first performance of Traviata on Dec. 15, but Richard Tucker sang his first Alfredo at the Metropolitan, in one of those surprise substitutions which are becoming a



Thomas Hayward



Arthur Kent



Richard Tucker

regular feature of the season, now that colds and other ills are abroad. Mr. Merrill has a rich, orotund voice which makes one forget that the Metropolitan Opera House is really much too large to allow most singers to be heard at their best. Furthermore, he sang with the ease of a veteran, and if he felt any debut nerves, he did not reveal them in his performance. Dramatically speaking, his portrayal of Alfredo's father was routine, but there is little that can be done with the part in any case. Vocally, he brought down the house, and his best singing, oddly enough, was not in the Di Provenza but in the duets with Violetta, in which he displayed an admirable refinement and control. Mr. Merrill is obviously an extremely valuable acquisition.

Licia Albanese's Violetta is by far the best that the writer has ever encountered. Her psychological insight into this complex role is unerring, and

she colors her singing with a dramatic sincerity which makes the opera ring true, as Verdi intended it. Violetta's pride and joie de vivre, her sense of approaching death, her agonized struggles between desire and affection are all made plain in a hundred details of gesture and vocal inflection. Her portrayal is a masterpiece of dramatic singing from the first note to the last.

Mr. Tucker's Alfredo was vocally satisfactory and he too was warmly applauded. Since he was called in at short notice, it was understandable that his Alfredo was somewhat tentative in its characterization. The other roles were taken by Thelma Votipka, Thelma Altman, Alessio De Paolis, George Cehanovsky, John Baker and Louis D'Angelo. Cesare Sodero conducted with a heavy hand but with stirring dramatic vigor. The ballet was as inimitably amusing as ever. S.

Rigoletto Performed By Wagner Company

Georgia City Given Superb Performance of Verdi's Work—Symphony Heard

SAVANNAH.—A highly effective presentation of Rigoletto was given local music lovers on Nov. 10 by the Charles L. Wagner Opera Company. Particularly excellent performances were given by Ernie Lawrence as the Duke of Mantua, Jesse Walters as Rigoletto, and Doris Marinelli as Gilda. Miss Marinelli completely captivated the audience with her beautiful and fresh voice. Expert support was given by the orchestra. The opera was the second attraction of the All Star Series.

Of outstanding interest during the Savannah season was the appearance of the Pittsburgh Symphony under the direction of Fritz Reiner on Nov. 22 at the Municipal Auditorium.

The harpist, Erluth Epting was brought to the Georgia Teachers College at Statesboro on Nov. 3. Taking part in the concert were Ronald J. Neil, tenor, head of the division of music at the College, and Jack W. Broucek, instructor of piano. Miss Epting and the other performers were greatly applauded.

Chicago Opera Presents Milwaukee Series

MILWAUKEE.—The short season of three operas given here by the Chicago Opera Company opened with a presentation of Manon. The choice was a happy one and the staging, costuming, orchestra and singers combined to make a thoroughly enjoyable evening. Bidu Sayao filled the title role in a highly commendable manner. Her voice had color and sparkle, her acting was splendid. Armand Tokatyan was the Chevalier de Grieux, John Brownlee, Lescaut and Nicola Moscona, Comte des Grieux. Fausto Cleve conducted.

Bruno Walter conducted the second opera, The Marriage of Figaro, with Ezio Pinza, Margit Bokor, Stella Roman, Jarmila Novotna and Mr. Brownlee. Lawrence Tibbett dominated the final opera of the series, Rigoletto, which was also conducted

by Mr. Cleve. Elvira Helal sang Gilda and won deserved plaudits. The opera company was brought to Milwaukee by Margaret Rice. A.R.R.

New Orleans Hears Italian Opera

NEW ORLEANS.—Rigoletto was given two performances by the Opera House Association on Dec. 6 and 8. Conducted by Walter Herbert, the singers included Eugene Conley, Ivan Petroff, Charles Goodwin, Ralph Telasco, Hilda Reggiani and Rosalind Nadell. Earlier, under Mr. Herbert's direction, the association presented two performances in English of The Barber of Seville. Appearing in the Rossini's opera were Mr. Conley, Emile Renan, Graciella Rivera, John Shafer, Mr. Goodwin, George Blackwell, Louise Bernhardt and Arthur Winteler. Both audiences demonstrated their enthusiasm for the comic score.

Recent recitals have been given by Bidu Sayao and Charles Kullman, and Luboschutz and Nemenoff, sponsored by the Philharmonic Society. Miliza Korjus appeared under the management of Irwin Poche, and Katherine Nolan Krammer, soprano, was presented in recital by the Newcomb School of Music. H.B.L.

Kraeuter Trio Makes Utica Appearances

UTICA, N. Y.—Three recent appearances by the Kreuter Trio were made at the Parish House of Grace Church. The group is comprised of Karl Kraeuter, violin; Phyllis Kraeuter, cello; Arpad Sandor, pianist. On Nov. 10 the ensemble performed Brahms' Trio in C and Frank Bridge's Phantasie in C Minor. Miss Kraeuter and Mr. Sandor played Beethoven's Sonata for Cello and Piano in A. The following day the trio played Dvorak's Dumky Trio, Schubert's Trio in B Flat Major, and Mr. Kraeuter and Mr. Sandor played Franck's Sonata for Violin and Piano in A. On Nov. 12 Eugenie Limberg, violinist, joined the group in a performance of Mozart's Quartet in G Minor (K. 478) and Brahms' Quartet in A. Mr. Kraeuter, Miss Kraeuter and Miss Limberg also played Beethoven's Serenade in D for violin, viola and cello.

Announcing NEW SUBSCRIPTION RATES

For the past four years the publishing industry has been receiving constant increases in costs of all materials and labor necessary for production.

During that time MUSICAL AMERICA has absorbed all these increases—more than sixty percent over prewar costs—in an effort to keep from raising rates.

However, we have reached the point when we can no longer possibly adhere to the high standards for which MUSICAL AMERICA is recognized, without increasing our rates for yearly subscriptions and single copies.

AS OF JANUARY 1, 1946

New Subscription Rates for MUSICAL AMERICA Will be:

| | |
|------------------|---------|
| ONE YEAR..... | \$4.00* |
| TWO YEARS..... | 7.00 |
| THREE YEARS..... | 10.00 |

Foreign: add \$1 a year. Canadian: add 50 cents a year.

| | |
|-------------------------|----------|
| SINGLE COPY..... | 30 cents |
| ANNUAL SPECIAL ISSUE... | \$1.00 |

We sincerely hope you will continue to receive and enjoy your copies of MUSICAL AMERICA regularly. While we dislike raising rates, this action was necessitated by conditions over which the publishing industry has no control.

*Yearly subscription includes 16 regular issues and Annual Special Issue

Settlements Create Musical Democracy

All Ages and Conditions Represented in Work of Community Organizations

By ROBERT SABIN

A GROUP of eager listeners had gathered in the hall. Peter was telling about one of his escapades. He was a handsome boy, with gleaming black eyes and an authoritative snap in his voice. For two years he had been the juvenile terror of the neighborhood, and the exploits of his gang were known far and wide. As he finished his account of some particularly colorful bit of devilry, he explained, with a shrug of the shoulders: "That was before I had music."

The scene of this revealing conversation was the Henry Street Settlement Music School in the heart of New York's lower East Side. It was overheard, with considerable amusement, but also with understanding and justifiable pride, by the director, Grace Spofford. For the change that had come into this boy's life was typical of the work which the settlement schools of music have accomplished during the past fifty years.

Since the pioneer settlement music school was opened at Hull House in Chicago in 1892, the movement has expanded vastly and today these schools perform a far greater function in the community than was possible in the early days. From the crowded rooms in rickety old houses in which most of them began, with a handful of teachers, they have grown into large, well-equipped institutions with hundreds of pupils and faculties of distinguished musicians. But the moving spirit of the settlement schools has remained the same, to form a heart of neighborhood and community activity and to bring the effects of music and the other arts into the lives of as many people as possible.

Work with Veterans

A striking illustration of the adaptability of these schools to community needs is the work which they are doing with returned veterans. The Greenwich House Music School, one of several schools in New York approved by the Veterans Administration, has a group of 45 veterans, of whom 25 are taking full music courses. Their studies are adapted to their needs and abilities. Freed from the restrictions of professionalism and competition, the community and settlement schools are able to meet many needs which other institutions cannot consider. Men with no special musical ability, but with shattered nerves and a feeling of aimlessness, come into the schools and find themselves getting interested in learning to play an instrument, in singing together or in one of the other activities which are provided for them. Many of the schools have provided practice rooms, instruments of all sorts, opportunities for ensemble playing and records for service men and women.

Perhaps the most important feature of these musical centers is the fact that they are open to everyone, of all ages, classes, professions and conditions. Young children learn how to construct drums and pipes and to approach music creatively long before they are ready for technical training. In their songs, dances and dramatic playlets they display an amazing talent which can develop fruitfully with experienced guidance. Nor are their elders neglected. Adults who wish to take up music again, sometimes after half a lifetime of neglect, or who have the courage and imagination to learn with their children or grandchildren are always welcome. Special classes and individual training are provided for them.

Musical therapy is another vital element in

FOUR MOPPETS ENJOY A CLASSICAL JAM SESSION

A Typical Group at One
of New York's Settlement
Music Schools Where
People of All Ages and
Backgrounds Come to
Share and to Study Music



the work of the schools. People crippled with arthritis and other ailments come in and ask to learn an instrument. As they struggle with the cello, or violin or piano, they forget their suffering. The fact that they may be untalented is of no importance, for they are being helped towards happiness and self-confidence. Perhaps nowhere else is the democracy of music so completely put into action as in this work.

Special Teaching Problems

Professional musicians are often unaware of the tremendous opportunities and also of the special problems of music teaching as a social and community influence. Since there is an increasing need for experts, the Turtle Bay Music School has established a training course for music specialists in group work under Jennie Cossitt, who has had many years of experience in this field. The musician must be prepared to lead informal singing, to direct instrumental groups, to teach children how to make drums and pipes, to organize neighborhood festivals and to approach individuals of all types and degrees of education with understanding. A recent survey revealed that the requests for music from settlement houses and other neighborhood organizations are rapidly increasing. Some idea of the extent of this demand may be gathered from the fact that there were 158 settlement houses in the National Federation of Settlements last year.

Not all of the music schools are incorporated in settlements. Many are independently organized, and the National Guild of Community Music Schools includes a large group of these institutions. There are also schools for especially talented young musicians who are fitted for professional careers. The Chatham Square Music School in New York offers the best available training to such young people. Several hundred auditions are given each year and about 75 of the most gifted musicians are accepted. The school requires three years previous training on instruments, and its age limit, for vocal students, is 27 years, although most of the students are younger. All of the students at this school are on scholarship or part scholarship.

The unselfish devotion of artists and teachers has been a leading factor in the growth of settlement and community music schools. Most of them work for far less than they earn in other fields, and some of them have devoted their entire careers to this cause. One of the first to take an active interest in bringing music into the settlements was David Mannes. Having known hardship in his own youth and felt his

thirst for music grow in the face of every obstacle, Mr. Mannes was determined to open a new world of enjoyment and inspiration to poor children. Professionalism was not his object, but rather to make music a part of their daily lives, and to teach them in surroundings which were beautiful and in harmony with what they were learning.

When Mr. Mannes first visited Miss Wagner, a young woman who had begun teaching children on the lower East Side, in the worst section of the tenement district, she was working in a dilapidated old house in Rivington Street. Out of such humble beginnings grew schools like the first Music School Settlement, which today has 1,000 pupils from all the boroughs of New York. Before Mr. Mannes found it necessary to relinquish his personal participation in the settlement, to devote himself to other musical and educational projects, he had assisted Mrs. Howard Mansfield in founding the Federation of Music School Settlements. This organization acted as a parent body to new schools, offering advice and assistance.

Musical Standards High

Musical standards are very high in the community music schools and settlements. To bring the best to students has always been a first principle with their founders and directors. The general rise in income level has been reflected in the schools, but even now, almost none of the students could afford teachers of such high quality without assistance from scholarship funds or other sources. The young music student who has only moderate means can obtain expert instruction at prices which he can afford.

The Bronx House Music School is one of many such institutions which offer special scholarships. The object of these schools is not to compete with commercial organizations or private teachers, but to make music available to all of those, no matter what their experience or ambitions, who need instruction. Instruments can be lent to those who cannot afford to buy them, and opportunities for private practice and ensemble playing are provided. Another outstanding example of the standards which can be reached in community schools is the Manhattan School of Music, which has graduates in the leading orchestras and musical institutions of the nation.

Nothing could prove the flourishing of music and the arts in the United States more graphically than the rapid growth of the settlement schools. When the Brooklyn Music School Settlement was opened in 1910, it had 50 pupils

(Continued on page 38)

JOSEF ADLER

Pianist-Teacher-Accompanist
257 West 86th St. N. Y. City
EN 2-4715

SOLON ALBERTI

"TEACHER OF SINGERS"
VOICE TECHNIC, COACHING IN
OPERA — CONCERT — ORATORIO
Hotel Ansonia, Broadway & 73rd St.,
New York 23. SU 7-1814

GEORGE ARMSTRONG

Teacher of Piano
505 Carnegie Hall, N. Y. City CI 6-9721

MARTHA ATWOOD

BAKER

VOCAL STUDIO
VOICE PLACEMENT — DICTION
VOCAL ANALYSIS
Orientation Courses in Music and Health
809 Steinway Bldg., N. Y. C. CI. 6-7129

Harriot Eudora Barrows

Teacher of Singing
Steinway Hall, 113 W. 57th St., N. Y. C.
CIrele 7-5079

NAOUM

BENDITZKY

'Cellist
Faculty Member: Juilliard Summer School
STUDIO: 50 W. 67th St., N. Y. C.
Tel.: TRafalgar 7-4335

JORGE BENITEZ

Voice Placement and Teacher of Singing
Highly endorsed by Emilio de Gogorza
250 W. 82 St., N.Y.C. TR 7-9463
Appointments made from 4 to 6 p.m.

FREDERICK

BRISTOL

Vocal Coach—Stage Department
Coach of Lucrezia Bori — Eileen Farrell
360 E. 50th St., N. Y. C. EL 5-0585
1108 Spruce St., Philadelphia Pen 3927

ARCH CANNON

Tenor
TEACHER OF VOICE
57 W. 58th St., N. Y. C. PI 5-6813

Caputo Conservatory of Music

CAMILLE CAPUTO, Director
Faculty of Distinguished American
and European artists.
Special Dept. for the Blind
CARNegie HALL Annex
182 W. 57th St., N. Y. C. CI. 7-5314

LEON

CORTILLI

Leading European Operatic
and Concert Singer
VOCAL TEACHER
323 W. 83rd St., N. Y. TR. 7-6755

VERA CURTIS

(Formerly Metropolitan Opera Co.)
TEACHER OF SINGING
COACH:—Opera, Oratorio, Concert
17 East 86th St., N. Y. ATw. 9-3305

ARTURO DI FILIPPI

Tenor
Head of Voice Dept., Univ. of Miami, Fla.
Director: Opera Guild of Miami, Fla.

CARLO

EDWARDS

Ass't Cond'r Met. Opera Co. (15 years) 1920-35
CONDUCTOR—COACH
Opera and Concert Repertoire
Pent House Studio, Beaux Arts Apt. Hotel
307 E. 44th St., N. Y. Tel. Murray Hill 4-4800

BRUNO EISNER

HEAD OF THE PIANO MASTER
CLASS AT PHILADELPHIA MUSICAL
ACADEMY
467 Central Park West, N. Y. C. AC 2-8951

Music Schools and Teachers



Paul Parker

Harold Bauer indicates a Fine Point of Interpretation to a Group of His Pupils at the Manhattan School of Music

The enrollment of the Manhattan School of Music, in a recent report, lists 540 students from 24 states and Canada. A number of students are enrolled under the G. I. Bill of Rights. Last year the District Music Service which sends out programs to various agencies on request, presented 140 such programs. Eighty-eight of the units entertained servicemen and wo-

men. This year the service will again be available.

In addition to the regular theory courses offered by the school taught by Howard Murphy and Vittorio Giannini, special composition clinics are held to which students bring original works, thus making practical use of the material covered in regular courses.

Berkshire Center To Be Re-opened

School and Festival Will Be Resumed in July Under Koussevitsky

BOSTON.—The Boston Symphony will resume the Berkshire Music Center next July with Serge Koussevitsky as director, at Tanglewood in Lenox, Mass. Aaron Copland has been appointed assistant director. The school was instituted in 1940 and it has been suspended for two years because of war conditions. It will be resumed on the original plan, with the principals of the orchestra and other musicians as faculty.

One section of the school will be for qualified music students, and will consist of an orchestra, an opera department, a class in conducting, classes in musical composition and a department of chamber music. The other section will consist of students with less specific qualifications. This department will include a chorus preparing for festival concerts and a second orchestra. All students will have access to concerts, lectures and other activities as well as the festival itself.

The term will consist of six weeks (July 1-Aug. 10), the last three coinciding with the Berkshire Festival, which will also be reinstated next summer. Applications for auditions for the school should be made to the Boston Symphony, Symphony Hall, Boston.

Mannes School to Give Mozart Opera in February

In celebration of its 30th anniversary, the Mannes Music School, will give two performances of Mozart's The Marriage of Figaro, with scenery, costumes and full orchestra, on Jan. 8 and 9 at the Barbizon Plaza. A new English translation by Patricia Neway will be used. The production is under the direction of the school's opera department with Carl Bamberger as musical director and Ralph Herbert as stage director.

Society of Music and Associate Arts Holds Meeting

The Society of Music and Associate

Arts held a meeting in the Hunter Almshouse Room at the Hotel Woodward on Dec. 13. The musical program was presented by a female quartet consisting of Ethel Hooper Gramlich, Constance N. Tallarico, Matilda Becker and Mabel Minor; Lois Huntington, violinist; Lydia Pop and Miss Minor, and Yvette Mirza, pianists, and Cara Sapin, conductor and accompanist. Excerpts from Messiah were offered by Miss Huntington, Dorothy Sanders, Nellie Lind and Ann Pfutznar. Mrs. Tallarico is president, and Rosalie Heller Klein, honorary president of the organization.

Edward Johnson Heads Toronto Conservatory

Edward Johnson, General Manager of the Metropolitan Opera Association, was recently made chairman of the board of directors of the Toronto Conservatory of Music. The Conservatory, which is associated with the University of Toronto, is the largest school of music in Canada, having a staff of 240 teachers and over 7,000 pupils. It has been under the authority of the university since 1919.

Mr. Johnson had previously been made a member of the board of governors of the University and it is as such that he becomes chairman of the Conservatory's board of directors. He is a native of Guelph, Canada.

Detroit Youth Festival Sets New Contest Dates

DETROIT.—The Detroit Youth Festival has extended its contest for music by youthful composers to Jan. 15, 1946. The competition is open to young musicians of all the American nations, and offers awards totaling \$200. The Detroit Public Library, Wayne University and the University of Michigan Extension Service sponsor the Children's Festival Concert, which will be held in the Rackham Memorial Auditorium during March. Music wanted is that written by musicians under 18, and music written in childhood by older composers. Entries should be sent to Mrs. Mary Carrick, Detroit Youth Festival, Wayne University, Detroit 1, Mich.

AMY ELLERMAN

Member: N. Y. Singing Teachers Assn.
National Assn. Teacher of Singing
COMPLETE VOCAL TRAINING
Studio: 260 W. 72nd St., New York City

HELEN ERNSBERGER

Teacher of Voice
50 West 67th St., N. Y. C. TR. 7-2305

MORTON ESTRIN

Pianist—Teacher
A NEW APPROACH TO SIGHT-READING
Studio: 1365 W. 7th St., Brooklyn 4, New York
B Ensenhurst 5-8789

MAY L. ETTS

TEACHER OF PIANO—THEORY
PIANO ENSEMBLE
Assistant to Guy Maier
Courses for Teachers in the Maier technique
Studio: 719 Steinway Bldg., 113 W. 57 St., N. Y.

SARA SOKOLSKY FREID

CONCERT PIANIST
Organist—Teacher
Studio: 515 W. 57th St., N. Y. C. CI. 7-7235

GAIL GARDNER

Teacher of Singing
205 E. 62nd St., N. Y. C. RE. 4-8339

EUPHEMIA

GIANNINI GREGORY

TEACHER OF SINGING
Faculty Member, Curtis Inst. of Music, Phila.
Limited number of private pupils accepted.
30 Overhill Rd., Stonehurst, Upper Darby, Pa.

KATHERINE GROSCHE

Pianist—Teacher
50 West 67th St. N. Y. C. TR 7-1802

GUILMANT ORGAN SCHOOL

44th Year
Willard I. Nevins, Dr.
12 W. 12th St., N. Y. C. AL 4-4624

HANS J. HEINZ

Tenor Teacher of Singing

Faculty Chatham Square Music School of N. Y.
Faculty Peabody Conservatory, Baltimore, Md.
21 East 76th Street, New York 21, N. Y.
BUtterfield 8-2567

CONRAD HELD

Violist and Pianist
with BRITT TRIO
Violin Faculty, Institute of Musical Art.
Juilliard School of Music
419 W. 118th St., N.Y.C. MO. 2-6157

EDITH HENRY

VOICE TEACHER AND COACH
160 West 73rd St., New York 23, N. Y.
TRafalgar 7-2538 Member of NYSTA

EDWIN

HUGHES

PIANIST — TEACHER
338 West 89th Street, New York, N. Y.
Schuyler 4-0261

RICHARDSON IRWIN

Teacher of Successful Singers
Faculty: Juilliard School of Music, N. Y. C.
Asso.: Royal Academy of Music, London, Eng.
55 TIEMANN PL., N.Y.C. Tel.: MO 2-9489
Auth.: N. Y. State College and Bd. of Educ.
to grant Alertness Credit to Teachers.

NORMAN
JOLLIFFE
TEACHER OF SINGING

Member Amer. Academy of Teachers of Singing
Studio: Hotel Ansonia, N. Y. C. TR. 7-0553

SERGIUS KAGEN
COACH—ACCOMPANIST

Faculty, Juilliard Graduate School
44 W. 96th St., N. Y. C. 25 RI. 9-2328

MILLICENT FRANCES
KLECKNER
OPERATIC COACH SINGING TEACHER

Established 20 years
220 W. 57th St., N. Y. C. 19 CI. 6-1828

HUGO KORTSCHAK
Violinist

Studio: 155 E. 91st St., New York City
ARTHUR KRAFT
available

RECITAL—ORATORIO
Eastman School of Music
Univ. of Rochester, Rochester, N. Y.

RALPH
LEOPOLD
Concert Pianist—Teacher

30 W. 69th St., N. Y. C. SU 7-7897
GRACE
LESLIE
Contralto and Teacher of Singing

Concerts—Recitals—Oratorio
Studio: 344 W. 72nd St., New York

HAROLD LEWIS
PIANIST—TEACHER

Faculty: Institute Musical Art
Juilliard School of Music
Studio: 530 Riverside Drive MO. 2-4867

LEARN TO SING
THE CORRECT WAY WITH

LEOLA LUCEY

1607 B'way, N. Y. C. CI. 5-8380

VIOLET KAREN MARTENS
VOICE

Opera Coaching
Lecture Demonstration
Barbizon Plaza, 58th & 6th Ave., NYC
Circle 7-7000

GLADYS MAYO
TEACHER OF PIANO

Faculty: Institute of Musical Art,
Juilliard School of Music
550 Riverside Drive, N. Y. C. MO. 2-6114

FIONA McCLEARY
Formerly with Myra Hess

PIANO—MUSIC THERAPY
29 W. 74 St., N. Y. C. End. 2-3686

Marjorie McClung
SOPRANO

Teacher of Singing
Studio: 166 W. 72nd St., N. Y. City TR. 4-0820

H. SPENCER
McEVOY
Accompanist—Coach

For Professional Singers only
250 W. 88th St., N. Y. C. - SC. 4-4415

MTNA to Resume
Annual Conventions

Meetings to Be Held in Detroit
Next February in Conjunction
With Other Societies

The Music Teachers National Association, after a lapse of two years, will resume its annual convention schedule in Detroit on Feb. 21 for a four day meeting, in conjunction with the National Association of Schools of Music meeting on Feb. 19 and 20. Wilfred C. Bain is secretary, James T. Quarles of the University of Missouri, president of the Association.

The convention will be devoted to topics on "Cultural Reciprocity, a Factor in International Relations," with five general sessions on music and reconstruction, as concerns Latin America, Canada, and the United States. The discussion on the United States will be presented by the American Musicological Society.

Meeting in connection with the MTNA will be the national convention of the American Musicological Society, with Charles Seeger, president, presiding. There will be several sessions, by the newly organized National Association of Teachers of Singing, with John Wilcox in charge. Other meetings scheduled include a meeting of the Michigan Music Teachers Association, the National Music Council and an all-state conference of teachers of public school music in Michigan.

Benny Goodman Makes Gift
To Hull House

CHICAGO.—Benny Goodman, clarinetist and orchestra conductor, recently made a gift of \$5,000 to Hull House where he first played the clarinet. The donation was made towards a fund for a new music school. Among those present at the official ceremony was Mary Conally who had been personal maid to the late Jane Addams, founder of Hull House. Miss Conally remembered Mr. Goodman when he played in the Hull House Boys Band at the age of 11. R. B.

Curtis Institute Alumni
Give Chamber Concert

PHILADELPHIA.—The second of three concerts by the Curtis Institute of Music Alumni Association took place at Ethical Society Auditorium on Dec. 5. Brahms' Quartet in G minor, Op. 25, had an excellent reading by Florence Frantz, pianist; Veda Reynolds, violinist; Leonard Frantz,

violinist, and Harry Gorodetzer. A sonata for viola and piano by Rachmaninoff-Bailly was interpreted skillfully by the Frantz pair and Mary Johnston, soprano, aided by Maricarol Hanson, pianist, sang Lieder by Wolf, Marx and Korngold, and a set by Carpenter, Griffes, Barber and Giannini. W. E. S.

Mendelssohn Glee Club
Gives Concert in Albany

ALBANY, N. Y.—The Mendelssohn Glee Club of Albany, Reinald Werrenrath, conductor, gave a concert in Chancellors Hall on Dec. 12, with Margaret Harshaw, contralto of the Metropolitan Opera as assisting soloist. J. Reid Callanan was accompanist. The club was heard in works by Bach, Handel, Sidney Homer, Palmgren, Sibelius and others. Mr. Werrenrath, besides conducting, made a number of the arrangements for the club and sang one of the incidental solos. Miss Harshaw offered an aria from La Favorita and the solo part in the Brahms Rhapsody as well as incidental solos and a song group.

Los Angeles Students
Sing in Bach Festival

LOS ANGELES.—The 12th annual Bach Festival sponsored by Arthur Leslie Jacobs and the choir of the First Congregational Church, was illumined by the inspired singing of students from the public schools. Louis Woodson Curtis, head supervisor, was assisted by William Hartshorn who led the combined Senior High School Choir. The all-City High School Orchestra, directed by Georg Wing, accompanied.

Clarence Watters, organist, gave a recital on the opening night, assisted by Fern Sayre, soprano. The London String Quartet presented the Art of the Fugue, a Haydn and a Beethoven Quartet on Nov. 17. I. M. J.

New York Music Library
Ends Sunday Afternoons

The Music Library of the New York Public Library, 121 E. 58th St., discontinued its Sunday afternoons on Dec. 30. For three years the library has been hosts to many thousands of men and women in United States and Allied uniforms where facilities were offered to read, study, play an instrument or listen to recordings. Dorothy Lawton and Gladys Chamberlain were librarians.



The Canadian Contingent of Foreign Students at the Institute of Musical Art of the Juilliard School Hold a Meeting. Standing, Left to Right: Raymonde Beaudet, Montreal; Mary Frances Leahy, Halifax; Dewi Jones, Hamilton; Verna Marie Meyers, Sovereign; Raymond Sabourin, Bonnyville; Florence Forsberg, Fort Francis; Phillip Nimmons, Vancouver, and George A. Wedge, Dean. Seated, Left to Right: Marcelle Manetta, Montreal, and Marion Barnum, Kimberley

ELLEN WILSON MEIBES

Opera—Concert—Radio
34-47 82nd St., Jackson Heights, N. Y.
Phone: HA. 6-4744

ROBERT MILLS

TEACHER OF SINGING
809 Carnegie Hall, N.Y.C. CO. 5-1876

SOPHIE MOORE

SOPRANO—Teacher of Singing—Italian Method
Degrees: Royal Conservatory, St. Cecilia
Diploma: Royal Philharmonic, Rome
STUDIO: CARNEGIE HALL, N. Y. C.
Home Phone: PLaza 3-2821

RHYS MORGAN

Teacher of Voice—Choral Director
Studio: 1202 Carnegie Hall, N. Y. 16, N. Y.
Telephone CO. 5-4725

FLORENCE HEDSTRUM
MORSBACH

Teacher of Singing
166 West 73rd Street, New York City
Phones: TRaf. 7-5766 TRaf. 7-6700

HOMER G. MOWE

TEACHER OF SINGING
Member—Amer. Acad. of Teachers of Singing
Member—N. Y. Singing Teachers Association
Faculty: Teachers College, Columbia University
Studio: 171 W. 71st St., N.Y.C. EN 2-2165

Bertyne
NeCOLLINS

Teacher of Singing
School of Education N. Y. University
Studio: 53 Washington Sq. South, N. Y. C.

Arved Kurtz
Director **New York** 1878

College of Music
For the Professional and Non-Professional
Send for catalog. 114-116 E. 85th St., N. Y.

Edouard
NIES-BERGER

Official Organist N. Y. Phil.-Sym. Orch.
Organ Dept. Peabody Conservatory
Conductor Brooklyn Oratorio Society

BELLA PAALLEN

TEACHER OF SINGING
GERMAN LIEDER—OPERA—ORATORIO
Leading Contralto, Vienna State Opera Co.
Studio: 210 E. 77 St., N.Y.C. RH. 4-2174

MARY LOUISE
PERRY

Singing Teacher—Correction of Speech
Hotel Wellington, 55th St. & 7th Ave., N. Y.
Telephone Circle 7-3980

Arthur Judson Philips

Teacher of Singing
802 Carnegie Hall, N. Y. - CI. 7-5080

FRANK PURSELL, Bass

Singing Teacher—Choral Conductor
PEASE CONSERVATORY OF MUSIC
Sacramento (16), California

THE RICHARDS STUDIO

VERE and VIRGINIA RICHARDS
Teachers of Singing—Voice Builders
836 Carnegie Hall, New York City CI. 7-3763
91 W. 30th St., Bayonne, N. J. Bayonne 3-0200

CARL M. ROEDER

TEACHER OF PIANISTS
Author: A Practical Keyboard Harmony
Liberation and Deliberation in Piano Technique
Studio: 608 Carnegie Hall, N. Y.

Around the Studios

The Story of Music with illustrations was given by pupils of **Ethel Glenn Hier**, pianist and teacher, at her studio in Morris, Conn., recently. Classical and modern works were played by Barbara Weik, Gretha Hansen, Janet Waugh, Mary Ann Perret, William Kirschenberger, Barbara Raymond and Adelaide Haas. . . . **Louise Jenkins** recently presented a group of her pupils in a program of songs and arias. From her junior class were Barbara Gordon and Elise Tisdale. From the adult group were Sylvia Singer, Maureen O'Brien, Felita Colon, Ruth Steinkraus, Diana Brewster, and Ellen Keeling. Rosea

Lee was the accompanist. . . . **Milliecent Frances Kleckner**, teacher of singing, gave a musicale in honor of Mana-Zucca, composer, in her studio recently. Taking part were Adam Miller, Camille Pascuzzo, Alyce Wade, Veronica Cooney, Lucille Frohling, Marie Frohling, Betty Frohling, Jack Wilhelm, Irene Psaris, Betty Phelan, George Herndon, Mary Kinzig, Zonia Rohback, Marie Varas, Jean Carey, Annette Qualgia, Natalie Duesinger, Michael Laden, Olga Carlson, Betty Van Buren, Dorothy Snow, Margaret Repetti, Alberta Schouten, Leonard Hale, Florence Paul, Helen Aimes, Adam Miller and Betty Blanc.

Robert Blake, organist, a pupil of **James Allan Dash**, in a debut recital in Philadelphia, featured works of American composers. . . . Graduates of the **Juilliard School of Music** recently heard in recitals in the Town Hall, included Vera Appleton and Michael Field in a two piano program; Dorothy Minty, violinist, and Bertha Melnik, pianist, in a joint recital; and Robert Brereton, pianist. Students heard recently included Phyllis Kinney, soprano, and Murray Present, pianist, in a joint recital at Sloan House and Phyllis Lightfield, pianist, at the University of Illinois.

Pupils of **Evan Evans** at the Institute of Musical Art who gave a recital on Dec. 6, included Conna Phillips, Anita Jordan, Julia Humphries and Frances Selman. . . . Pupils of **Belle Julie Soudant** gave a Christmas recital on Dec. 14. . . . Virginia Passacantando and Lili Miki pupils of **Muriel Kerr** were heard on Dec. 3.

Violet Karen Martens presented a group of her voice pupils in a recital in the Salon de Musique at the Barbizon-Plaza on Dec. 6. Those taking part included Martha Pearce and Isabel Black, sopranos; Martha Melburn and Rose Mary Stevens, mezzo-sopranos, and John Neher, bass-baritone. Mme. Marten was at the piano, excepting for a group of trios which were accompanied by Dick Bloch.

Martha Atwood Baker, teacher of singing, formerly of the Metropolitan Opera, presented a group of her pupils in recital in the Steinway Concert Hall on the evening of Dec. 7. Taking part were Ruth Levason, Mary Louise Bailey, Virginia Tra-band, Gloria Carpeneto, Lorraine Edwards, Evelyn Adler, Dolores Pinnock, Frances Bagenski, Harold Lazaron, and Eleanor Murphy.

Parents of Eric Schwarz Give Music to New Jersey

MONTCLAIR, N. J.—On the twentieth anniversary of his birth, the parents of Eric B. Schwarz, who was killed in Germany last February, gave more than 1,000 orchestrations collected by their son to the New Jersey State Department of Education. Dr. and Mrs. Berthold Schwarz made the gift through the Montclair Library and the New Jersey Library Association. Eric was a gifted musician.

Kelley Named to Boston Post

BOSTON.—Following the annual meeting of the Board of Trustees of Boston University President Daniel L. Marsh announced the appointment of acting dean Kenneth G. Kelley of the university college of music as full dean.

Group of 14 Initiated in New Mu Phi Epsilon Chapter

FRESNO, CALIF.—Mu Phi Epsilon, National Music Sorority, announces the chartering of a new chapter at Fresno State College, on Nov. 3. The initiation of 14 girls and the installation of Phi Chi Chapter was con-

ducted by Margarette Wible Walker, national first vice-president of the sorority. Members from Phi Mu Chapter at San Jose assisted in the ceremonies and were guests at the banquet and musicale which took place in the evening.

Converse College To Award Scholarships

SPARTANBURG, S. C.—Nine music scholarships at Converse College will be open next spring, according to a recent announcement. The college will award four \$150 and four \$75 scholarships in piano, organ, voice, string and wind instruments, and composition. High school seniors and graduates are eligible to compete. The Spartanburg Music Festival association will award a graduate scholarship of \$500 in voice.

Contests will be held at the college on March 2. Further information can be had from the School of Music, Converse College, Spartanburg, S. C.

Young Portland, Ore., Pianist Wins Kelley Junior Scholarship Audition

Betty Lou Kroone, a 14-year-old pianist of Portland, Ore., won the sixth annual Edgar Stillman Kelley Junior Scholarship Audition, according to Etelka Evans, of Cincinnati, national chairman. The winner is a pupil of Marjorie Trotter. Other competitors in the finals were Mary Reese, 13-year-old pianist, of Los Angeles; Patricia Marie Sabo, 10-year-old violinist, of Sheridan, Wyo., and Richard G. Waller, 15-year-old clarinetist, of Long Beach, Cal. Mr. Waller was ranked second, Miss Reese third, and Miss Sabo fourth. The final competitions were held in the home of Bertha Krehbiel, niece of the late music critic.

Winner Chosen in Chicago Auditions Will Give Recital

CHICAGO.—Hazel Peterson, soprano, was the winner in the final auditions held Nov. 16 by the Society of American Musicians and the Adult Education Council to choose a singer for a paid recital in Orchestra Hall. Miss Peterson's recital, to take place on Jan. 29, will be one in the series of the Musical Arts Song Cycle which will also present Alexander Kipnis, Lotte Lehmann and Martial Singher. R. B.

Juilliard School Presents The Inquisitive Women

Wolf-Ferrari's *The Inquisitive Women* was presented by the opera department of the Juilliard School on Dec. 7, 8 and 10 in the school's concert hall. Wilfrid Pelletier of the Metropolitan Opera conducted. This was the first opera the department has produced this season. A total of 72 students took part in the singing. The leading roles were filled by alternate singers at the three performances.

Ruth Kisch-Arndt Sings At New York College of Music

A concert of music of the 15th and 16th Centuries was given at the New York College of Music on Nov. 13, by Ruth Kisch-Arndt, contralto. She was assisted by Albert C. Hess, virginal; Erich Katz, recorder; Erna Mann, violin, and Mathew Martin, viola. The instrumentalists were also heard in numbers.

Baylor University Adds To Music Faculty

WACO, TEX.—Storm Bull, pianist, after three and a half years in the

United States Navy in various phases of entertainment and athletics, has returned to the music profession as professor of piano on the staff of Baylor University School of Music. Another addition to the music faculty is Russell G. Harris, who will teach composition and also lecture on modern music.

Karl Laufkoetter Opens Vocal Studio

Karl Laufkoetter, tenor of the Metropolitan, who this year begins his 10th year with that organization, has opened a studio in Steinway Hall where he will give both voice lessons and a course on the Wagner Tradition.

FRANCIS ROGERS
 TEACHER OF SINGING
 Member: Vocal Faculty, Juilliard Grad. School
 Member: Amer. Acad. of Teachers of Singing
 144 East 62nd St., New York, N.Y.

MORIZ and HEDWIG
ROSENTHAL
 World Renowned Pianists
 NOW TEACHING
 Studio: 118 West 57th St., New York
 Phone: Circle 7-1900

ROVINSKY
 Pianist
 Artists coached for debut recitals
 Steinway Hall, N. Y. C. Studio 617

ALEXIS
SANDERSEN
 Teacher of successful singers
 Concert - Opera - Radio - Church
 Studio: 257 W. 86th St., N. Y. C. TR. 7-6140

SHAFFNER
 SOPRANO—Teacher of Singing
 130 E. 40th St., N. Y. C. Tel. Ashland 4-0000

STEPHANIE SHEHATOVICH
 Pianist
 Teacher of the Professional and Advanced
 400 Carnegie Hall, N.Y.C. OO. 5-8941

Wellington SMITH
 Baritone . . . Teacher of Singing
 N. Y. Studio: 315 W. 57th St., CO 5-4897
 Boston Conservatory—Boston University
 Wednesday and Thursday

HEDY SPIELTER
 Pianist—Pedagogue
 Teacher of Richard Korbel and
 Toba Brill
 123 W. 79th St., N. Y. C. TR. 4-9001

MRS. C. DYAS STANDISH
 TEACHER OF SINGING
 Studio: 211 West 79th St., New York
 Phone: TRafalgar 7-1234

ALFRED
STOBBI-STOHNER
 Voice Production—Operatic Coach
 Accompanist
 Studio: 135 W. 86th St., N. Y. C. CI 6-6963

FRANCES STOWE
 Coach-Accompanist-Piano Teacher
 Studio: 160 W. 73rd St., New York City
 TR. 7-6700—Ex. 8B

EDWIN ORLANDO SWAIN
 Teacher of Singing
 American Acad. of Teachers of Singing
 171 W. 71st St., N. Y. C. SU 7-1182

ROBERT TABORI
 Teacher of Singing
 Specialist in Voice Correction and
 Development
 61 W. 88th St., N. Y. 23, N. Y. TR. 7-3081

RUTH
THELANDER
 Accompanist to
 Professionals and Students
 21 East 10 St., Brooklyn, N. Y. IN. 2-9807

RAISSA TSELENTIS
 CONCERT PIANIST
 TEACHER - LECTURER
 315 W. 57th St., N. Y. C. CO. 5-5197

JEAN VALIQUETTE
 Piano - Voice - Organ
 16 Years with Frances Grover
 Nashua, N. H. (Appointments)

CRYSTAL WATERS
 Teacher of Voice
 Radio, Screen, Concert, Opera
 405 E. 54th St., N. Y. C. - VO. 5-1362

IRENE WILLIAMS
 Soprano
 Vocal Studio: 1305 Spruce St., Phila., Pa.
 Phone POB. 5426

HARLIE E. WILSON
 Pianist—Organist—Accompanist
 Teacher of Piano and Pipe Organ
 47 Charles St., N. Y. C. CH. 2-5174

YON STUDIOS
 S. CONSTANTINO YON
 Vocal - Piano - Solfeggio
 1 West 85th St., New York, N. Y.
 Tel. SU. 7-0199

IRMA R. **ZACHARIAS**
 Teacher of Violin
 ONLY TEACHER of MAURICE WILK
 and ETHEL KRAMER
 235 W. 71st St. BN. 2-1145

ELLMER ZOLLER
 Coach—Accompanist
 Sherman Square Studios: 160 W. 73 St., N.Y.C.
 Studio: TR. 7-9001 Home: TR. 7-6706

Siloti, Pupil of Franz Liszt, Dies at 82

Alexander Siloti, pianist, conductor and teacher, and a member of the faculty of the Juilliard School of Music from 1924 until his retirement in 1942, died at his home in New York on Dec. 8. He was 82 years old.

Mr. Siloti, one of the few remaining pupils of Franz Liszt, was born in Kharkov, Russia, on Oct. 10, 1863. He studied first at the Moscow Conservatory, taking piano with Sverieff and Nicholas Rubinstein, and theory with Tchaikovsky. On his graduation in 1881, he received the gold medal for the excellence of his work, but he had already made a public debut with orchestra the previous year. In 1883, he became a pupil of Liszt in Weimar, continuing under his instruction until Liszt's death in Bayreuth in 1886. In 1887, he returned to Moscow as a member of the faculty of the conservatory, remaining there until 1890 when he resigned to give his entire time to public appearances. One of his important pupils was the late Sergei Rachmaninoff who was his cousin.

His first American tour was during 1898-1899, his first New York appearance taking place at one of Anton Seidl's concerts at the old Waldorf-Astoria on Jan. 23, 1898.

Returning to Russia, he conducted the Moscow Philharmonic and in 1903, was invited to organize an orchestra in St. Petersburg. While conducting this group he brought out a considerable amount of music which had been hitherto unknown to the public.

During the Russian revolution in 1917, Mr. Siloti was arrested and imprisoned but managed in 1920, to make his way to England where he appeared in concert, also being heard in Germany. He came to the United



Alexander Siloti

States for a second time in 1921, but played only one season, retiring in 1922, and was not heard again in public until 1929. The following year he celebrated his 50th year as a virtuoso by an appearance with the New York Philharmonic-Symphony under Arturo Toscanini. His last public appearance was made in an all-Liszt program for the Philharmonic Society of Elizabeth, N. J., in 1936.

Besides editing numerous piano works he made arrangements of concertos by Bach and Vivaldi for small orchestras. In 1913, he published a short book, *My Recollections of Franz Liszt*.

In 1939, Mr. Siloti and his wife, the former Vera Tretiakoff, celebrated their golden wedding. Mrs. Siloti died in 1940. The pianist is survived by two sons and two daughters.

which became a marching song of the American troops in the Cuban war, was his publication. In 1905, *The Glow Worm*, by the German composer, Lincke, which Mr. Marks published, sold three million copies. Among composers whose early works were published by him were Irving Berlin, Jerome Kern, Rogers and Hart and Rosamond Johnson.

Mr. Marks is survived by his wife, one daughter and two sons.

Evsei Belousoff

Evsei Belousoff, cellist, a member of the faculty of the Institute of Musical Art of the Juilliard School of Music, died at his home in New York on Dec. 2, after a long illness. He was 63 years old.

A native of Moscow, he entered the Imperial Conservatory in that city at the age of eight, studying with Wassily Safonoff and Alfred von Glehn. He was graduated in 1903, winning the gold medal, the highest honor. In 1910 he was the winner in a contest of cellists from all Russia. From 1911 to 1914 he toured Europe with Safonoff. He later became a member of the faculty of the Rimsky-Korsakoff Conservatory in Kharkoff. In 1921 he toured Russia with Alexander Borovsky and the following year made an all-European tour.

He came to the United States in 1923 and made a transcontinental tour and appeared in sonata recitals in New York with Gabrilowitsch, Landowska and Rubin Goldmark. He also played for the Beethoven Association and in the Lewisohn Stadium. In 1930 he gave up concertizing in favor of teaching, and besides his work at the Institute, conducted several classes weekly at the YMHA without compensation. His wife survives him.

Earl Gulick

Earl Gilbert Gulick, who several generations ago was one of the most prominent boy trebles in the world, died on Dec. 6. He was 57 years old. Mr. Gulick is also said to have been the first recipient of a Carnegie Medal for bravery. In 1903, at the age of 14, he rescued a man from drowning at Freeport, L. I. His act was brought to the attention of the late Andrew Carnegie who had a gold medal struck in his honor. Recently he has been an official in the Outdoor Advertising Company.

After being soloist in various New York churches he became well known as a concert singer and appeared throughout the United States and abroad. In Europe he sang at special performances before King Edward VII, Pope Leo XIII and William II of Germany. He sang at the funeral of President McKinley in Canton, Ohio.

After his voice broke, he continued studying for a while under Jean de Reszke in Paris, but the mature voice did not come up to the promise of the boy treble, so he abandoned music for a business career. He is survived by his wife.

Elsie Finn

PHILADELPHIA.—Elsie Finn, music critic and motion picture editor of the *Philadelphia Record* died here on Nov. 27. She was 43 years old. Miss Finn, who in private life was the wife of Dr. Rubin M. Lewis, had written music criticism for the paper from 1927 until this year. She was represented on the screen by the film, *I Dream too Much*, in which Lily Pons made her motion picture debut. The scenario was written in conjunction with David Wittels.

Norman Mason

GREENWICH, CONN.—Norman Mason, artist, writer, and at one time the husband of Edith Mason, soprano of the Boston, Metropolitan and Chicago Operas, died here on Dec. 6, following a heart attack. Mr. Mason, who was

60 years old, was born in Chicago. He worked there and in New York as a newspaper and magazine writer. He later studied painting in Paris and had works hung in the Paris Salons. He later studied at the Art Students League in New York. He had been connected with the Metropolitan Opera Company for a time. His marriage to his first wife was terminated by divorce and he subsequently married Helen Osborn of Philadelphia who died in 1941. Two sons and a daughter survive.

Tobias Matthay

LONDON.—Tobias Matthay, the well known teacher of piano, died at his home in Haslemere on Dec. 14, at the age of 87. He was born in London,



Tobias Matthay

Feb. 19, 1859. His parents were natives of Germany but became naturalized British subjects. Matthay entered the Royal Academy of Music in 1871, winning the Sterndale Bennett scholarship. He became sub-professor in 1876 and full professor in 1880, holding the position until 1925 when he resigned to give full time to his own school which he had founded in 1900. His book, *The Art of Touch*, which he published in 1903, makes a close analysis of the subject. It was his first published work and was followed by others dealing with his system of teaching. He also composed a choral work, *Hero and Leander*, and piano pieces. In 1893 he married Jessie Kennedy, the youngest daughter of the singer David Kennedy and sister of Marjory Kennedy Fraser, who has done important work in collecting and arranging folk songs of the Hebrides Islands. Among his best known pupils is the pianist Dame Myra Hess.

Severin Eisenberger

Severin Eisenberger, pianist, formerly head of the piano department of the Moscow Conservatory, died in New York on the evening of Dec. 11, following a heart attack. He was 66 years old.

A native of Cracow, he studied there as a child and made public appearances at the age of nine. He later studied under Ehrlich in Berlin and Leschetizky in Vienna. He held the Moscow position from 1914 to 1922. His American debut was made with the Cleveland Orchestra in 1928, and his first New York appearance was in a recital at the Town Hall in 1930. He taught at the Cleveland Conservatory from 1937 to 1944 when he resigned on account of ill health and moved to New York. His second wife and one daughter survive him.

Oscar del Bianco

PITTSBURGH.—Oscar del Bianco, conductor, who founded the Pittsburgh String Symphonic Ensemble died here on Dec. 10. A native of Italy, he played in a school orchestra as a child. At the age of 14, he entered the Naples Conservatory studying violin and composition and graduated in 1909. He conducted operas and orchestras in Europe and the near east. He came to the United States in 1921, settled first in New York, and moving to Pittsburgh in 1931.

Walter L. Loubat

NEW ORLEANS.—Walter L. Loubat, president of the New Orleans Opera Association, was found dead in bed on the morning of Dec. 7. He had been suffering from a heart ailment for some time but had attended a performance of *Rigoletto* the night of his death.

H. B. L.

Obituary

Hiram Motherwell

Hiram Motherwell, who, though more closely identified with the drama and general newspaper work than with music, did a considerable amount of work in the musical field, died in New York on Dec. 1, after an illness of several months. He was 57 years old.

Born in Fort Wayne, Ind., he was graduated from Harvard in 1912. During his student days he was assistant critic to Henry T. Parker of the former *Boston Transcript*. He continued to write for the paper both in this country and from Europe for some years.

He was European correspondent for the *Chicago Daily News* from 1919 to 1927, and was in charge of the paper's bureau in Rome for four years. Both before and after going to Europe, Mr. Motherwell wrote numerous articles on the drama and other subjects for various papers. His most extensive contribution to music was in the collaboration of the series, *The Art of Music*, which was published in 1915. A considerable amount of the volume on Song was the work of Mr. Motherwell. He is survived by his wife and two children.

Max Bendix

CHICAGO.—Max Bendix, violinist and conductor, died here on Dec. 6, following a stroke. He was 79 years old. Born in Detroit, March 8, 1866, he appeared in public at the age of eight, and before he was 20, he had played in orchestras under Thomas, Seidl and Van der Stucken. In 1886, he became concertmaster of the Metropolitan Opera orchestra and also

concertmaster and assistant conductor of the Theodore Thomas Orchestra with which he remained for 10 years. From 1897 to 1903, he toured with his own string quartet. He conducted an orchestra at the St. Louis World's Fair in 1904, also at the San Francisco Exposition in 1915. He again acted as concertmaster, for Wagnerian performances, at the Metropolitan during the season of 1904-1905 and in 1909-1910. He was concertmaster and assistant conductor at the Manhattan Opera House in 1906. He was the first conductor of the Illinois Symphony. A daughter survives him.

Edward B. Marks

GREAT NECK, L. I.—Edward B. Marks, for many years one of the most successful publishers of popular music who, during the past three years had also put out serious music and educational publications, died of pneumonia in the Nassau Hospital, Long Island, on Dec. 17, after an illness of only one day. He was 80 years old.

Born in Troy, N. Y., the son of a fireman, he was brought to New York by his parents at the age of 10. He attended the City College for two years and then started out as a salesman of buttons and novelties. A song, *December and May*, which he wrote in 1893, sold well and he and a necktie salesman named Stern started publishing under the firm name of Joseph W. Stern and Co. Mr. Marks reorganized the firm in 1920 as Edward B. Marks Music Corporation and remained its president until his death.

Some of the earlier successes of the firm were "The Little Lost Child" sung by the Primrose and West Minstrels, and "My Mother Was a Lady," popularized by Lottie Gilson at Tony Pastors. Both songs were composed by Mr. Marks and are said to have sold over a million copies each. "A Hot Time in the Old Town Tonight,"

Community Meeting

(Continued from page 4)

In the cities where the orchestra appears on the Community Concerts service, no financial risks will be involved in presenting this great orchestra with the large personnel of more than 100 musicians. From many of the cities visited on the tour, Community Concerts membership dues collected in advance annually will assure the Philharmonic its full fees, while members of these audiences will still be assured their regular quota of a minimum of three or more concerts with the Philharmonic one of the attractions presented at this low rate.

The 20 conferences conducted by Mr. French were preceded by a luncheon given by the managers of Columbia Concerts, with Arthur Judson, president, welcoming the representatives from all over the United States and Canada. Returned service men on the staff released in time for the conference were Craig Hutchinson, Leverett Wright and Robert Stafford.

In addition to the business meetings, the organization directors were entertained by executives of Columbia Concerts and a number of Columbia Concerts artists including Vronsky and Babin, Charles Kullman, Lansing Hatfield, William Primrose, Anna Kaskas, James Melton, Sascha Gorodnitzki, William Kapell, Henri Temianka, Donald Dame, the Bary Ensemble, Igor Gorin, Zinka Milanov, Gyorgy Sandor, Mildred Dilling and Dalies Frantz. Three Metropolitan Opera performances, three programs by the New York Philharmonic-Symphony Orchestra, one by the Philadelphia Orchestra and one by the New York City Symphony were included with many concerts, broadcasts and musicales by leading Columbia artists.

In closing, Mr. French said of the organization directors: "No one knows better than I how hard you have worked—what you have gone through in personal discomfort on account of difficult conditions—how much you have expended of your own personal time, 'way beyond the confines of 'paid-for' effort, simply because you believe in what you are doing and love it."

Settlement Schools

(Continued from page 33)

and four borrowed rooms to work in. With Mrs. Benjamin Prince as one of the founders and president for 21 years, the school has today 850 pupils, 41 teachers, a home at 126 St. Felix Street, equipped with studios and a little theatre, the St. Felix Playhouse, seating almost 300. Mrs. Prince, who resigned the active presidency of the school to Irene Golden in 1941, is a typical example of the people who have given their wealth, their time and energy in building up the settlement schools. Other sources of income are grants from community funds, foundations, and contributions from parents, students and friends of the schools.

Because it is close to the heart of the community, the settlement school has a spirit that no other institution can create. Whether it is called upon to provide music for a meeting of the Italian Mothers Organization of the neighborhood, or a Succoth Festival, or a Saturday night dance and song party, it is always ready. In its well designed and artistically decorated rooms, the children have a taste of a world which is excitingly unlike the sordid surroundings which they encounter on the streets and in the tenements. And many of the schools have enlisted leading contemporary composers in their realization of musical democracy. Aaron Copland's Second Hurricane had its world premiere at the Henry Street Settlement Music School and this year the school will give Herbert Haufrecht's If We Go



Ben Greenhaus

At a Party for Directors and Managers of Columbia's Community Concert Service: Seated on the floor from the left, Bill Judd, Mrs. Wright, Edna Giesen, Mrs. Dave Ferguson, Willard Sistare, Mrs. Sistare, Ruth Enders, Marian Evans, Frances Gates, Andre Mertens, Arthur Wisner. Seated, from the left, Flora Walker, Robert Ferguson, Mrs. Wisner, Igor Gorin, Mrs. French, Larry Evans, Mrs. Gorin, Ward French, Mrs. Ferguson, Lee Voigt, Mrs. Mertens. Standing, from the left, Bob Stafford, Marjory Lee, Leverett Wright, James Wolf, Alma Lauritzen, Walter Preston, Edward Story, Kurt Weinhold, Elizabeth Stahrner, Henry Deverner, Craig Hutchinson, Mrs. Sperry, Harold Welch, Dave Ferguson, Ethel Mills, Larry Bernhardt, Marie Frederick, Walter Brown

Back Far Enough, a cantata which reminds us that Columbus was also a foreigner and that we are all very much alike under the skin. The most striking thing about these schools is that everyone connected with them seems to be happy, students, parents and teachers alike. It is a healthy symptom both for music and for human society.

Rubinstein, Scott Perform in Detroit

Music Guild Opens Season—Jeanette MacDonald Sings At Music Hall Recital

DETROIT. — Artur Rubinstein was heard in recital at the Masonic Temple Oct. 22. The pianist led off with a restrained Beethoven Appassionata, then warmed up in a group of Chopin numbers. Especially in the Barcarolle and the Polonaise, Op. 52 was his great technique in evidence. Impressionistic numbers by Debussy, Albeniz and Granados, led to Stravinsky's Sonata from Petroushka, a fine arrangement dedicated to Rubinstein by the composer and brilliantly played.

On Nov. 12 Ezio Pinza thrilled a packed Masonic Auditorium with pieces from opera and the French and Italian repertory. Gibner King accompanied at the piano. Pianist Hazel Scott also filled the Auditorium one week later. Her program ran the gamut from Chopin, Falla and Scarlatti to Boogie Woogie.

The Detroit Music Guild opened its 10th season in the Institute of Arts Oct. 24. The Mendelssohn Octet in E flat began on the cautious side, but the familiar Scherzo received an appropriately swift and skillful performance. The Brahms Sextet, Op. 18, No. 1, also began on a restrained note but continued with strong effect. The brief Shostakovich Octet No. 11 received a spirited reading. Performers included violinists J. Barrett, E. Adams, J. Yanover and F. Resnick; violinists W. Blumeneau and G. Amato and cellists J. Becker and J. Forstot.

Jeanette MacDonald was heard in recital in Music Hall, Nov. 1, accompanied by pianist Collins Smith. The program was a varied one, including classics and semi-classics, lieder and

operatic selections. Other Music Hall attractions included an orchestra conducted by Sigmund Romberg, the Phil Spitalny All-Girl Orchestra and Gertrude Gressens, soprano. Another Art Institute recital featured Margaret Barthel, pianist.

SEYMOUR KAPETANSKY

Martha Graham's Plans For Season Completed

Contracts have been signed and production and touring plans completed for Martha Graham and Dance Company, with orchestra in their initial season under the banner of S. Hurok.

These plans include a holiday season in New York, probably in January, at a theatre to be announced, this to be followed by a tour to the west coast. The full company will be seen in the New York performances and on tour. An orchestra under the direction of Louis Horst will be a feature. Full stage productions will be carried to the road.

The hits of last season, Appalachian Spring, with Aaron Copland's Pulitzer Prize Score, and Herodiade, with the Paul Hindemith score, will be seen again in a repertory made up of the outstanding successes of recent seasons.

It will be remember that when Herodiade was given the 1945 Dance Award its only rival contender was Appalachian Spring. Though seen first by New York audiences in Miss Graham's spring season last year, these works were commissioned by the Elizabeth Sprague Coolidge Foundation and presented the October previous in the Library of Congress during the tenth Music Festival of the Foundation.

Furtwängler Controversy

(Continued from page 3)

could "do more good" in Germany than elsewhere.

He further stated that: "As for a 'Nazi invading America,' surely my name and position and the causes I have fought for should put me beyond suspicion of trying to bring a Nazi into the United States. It is wrong to mention Furtwängler and those beasts on trial in Nuremberg in the same breath, but even those beasts are getting a fair, democratic trial."

Tito Schipa Plans Return To the United States

TITO SCHIPA, famous tenor and former member of the Metropolitan Opera, is expected to return to the United States next season. He will be under the management of Albert Morini. Mr. Schipa has been singing for the Allied Government in Italy, and is at present meeting with great success at the Teatro Reale in Rome.

Opera, Recitals Draw Large Audiences

Birmingham Hears Kreisler, Rigoletto Performance and Pittsburgh Symphony

BIRMINGHAM.—Hanging up an all-time record for individual seat sales, the Charles L. Wagner Opera Company's production of Rigoletto at the Municipal Auditorium, opened the current season for the Birmingham Music Club with more than 4,500 persons extending a warm welcome to the group on its fourth annual appearance here Oct. 27.

Then came Fritz Kreisler, on Nov. 5 to draw another audience of 4,500 and to receive the kind of stormy ovation that Birmingham reserves for him alone and to prove again that none but Kreisler can give the kind of soul-stirring performance we experience when he plays.

Following the Kreisler concert, the Pittsburgh Symphony Orchestra, under the baton of Fritz Reiner, made its debut here Nov. 17 to another audience of 4,500 whose shouts of "More! More!" at the conclusion of the program brought Reiner back for six bows and left no doubt in the minds of the sponsors of the audience's hearty approval of bringing two newcomers, the Pittsburgh and Cincinnati symphony groups, to Birmingham this season.

One other musical attraction has been added to the musical scene this season, a concert by Victor Borge, radio and concert pianist-humorist. Borge drew an audience of 2,000.

LILY MAY CALDWELL

Weinhold Receives New Columbia Post

Columbia Concerts, Inc., recently announced that Kurt Weinhold, who has been associated with the corporation for the past decade, has been elected a director and assistant vice-president. The officers of the board of directors of Columbia Concerts are now: president, Arthur Judson; executive vice-president, F. C. Coppicus; vice-presidents, Lawrence Evans, Ward French, Andre Martens, Frederick C. Schang and Arthur Wisner; assistant vice-president, Kurt Weinhold; secretary, Horace J. Parmelee; treasurer, Ruth M. O'Neill; and general counsel, Ralph F. Colin.

Mr. Weinhold first came to this country in 1925 as the personal representative of Elisabeth Rethberg. He joined Columbia Concerts in 1935 and travelled extensively as representative of the organization. He is now associated with Lawrence Evans in the management of the Lawrence Evans Division of Columbia Concerts.

Markova and Dolin to Tour With New Ballet Ensemble

Alicia Markova and Anton Dolin will tour the United States for the first time this season at the head of their own ballet ensemble under S. Hurok's management. Miss Markova and Mr. Dolin, who headed their own ballet company in England eight years ago, toured this country several seasons with the Ballet Theatre until last year.



PIANISSIMO—With Great Delight Aaron Copland Applauds Ellen Ballon's Performance of His Scherzo Humoris-tique on Her Silent Keyboard. Interested Onlooker Is Antal Dorati

HUDDLE — Gladys Swarthout and Hans Schwieger Draw Up Plans for the Singer's Appearance with the Fort Wayne Phil-harmonic



Photo Hacket



ABC News Pictures

GALA PERFORMANCE—Robert Casadesus, Guest Soloist, and Désiré Defauw, Conductor of Les Concerts Symphoniques de Montreal, Are Visited by Distinguished Members of the Audience Following Their Performance. From the Left: Pierre Bâique, Mr. Casadesus, Stephen Langevin, Mme. Joseph Edouard Perrault, Mr. Defauw, Princess Alice, the Governor General of Canada and Jean C. Lallemant

NAMESAKE — Stella Andrevs Inspects a Variety of Orchid Bearing Her Name at Clint McDade's Orchid Range in Chattanooga



D. Richard Statile

ANNIVERSARY — Mme. Hedwig Rosenthal Congratulates Her Husband, Moriz Rosenthal, the Distinguished Pianist and Pupil of Franz Liszt, on His 83rd Birthday

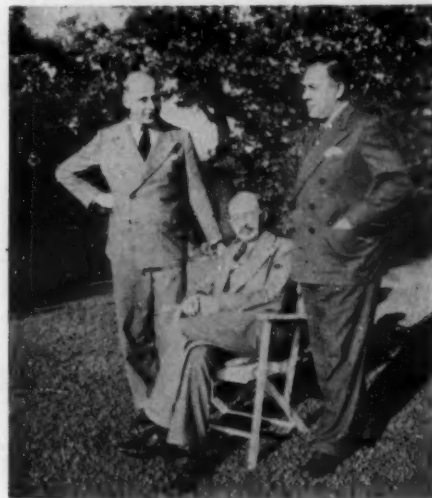


THE LADIES MEET—At the Home of Mrs. Artur Rodzinski the Phil-harmonic Women's Club Start Their Collection of Canned Food for the U.N.R.R.A. From the Left: Mrs. William Nowinski, Mrs. Robert Schenk, Mrs. Samuel Zimmerman, Mrs. Rodzinski, Master Rikki Rodzin-ski, Mrs. Michael de Stefano, Mrs. Arthur Schuller and Mrs. Louis Sherman



Ben Greenhaus

FAMILY TRIO — Hans Heniot, Heniot Levy and Alexander Kipnis Hold a Re-union in Westport, Connecticut



SIGHT-SEERS—During a Tour of Central America Fredell Lack and Her Accompanist, Ethel Evans, Visit Ancient Ruins in Antigua, Guatemala



**EFREM
KURTZ**

MUSICAL DIRECTOR *and* CONDUCTOR
of the KANSAS CITY PHILHARMONIC ORCHESTRA



Guest Appearances 1945-1946

San Francisco Symphony—3 Appearances
6 Broadcasts for Standard Oil
(San Francisco Symphony Orchestra)
Detroit Symphony Orchestra Broadcast (Third Season)
Ford Sunday Evening Hour—2 Appearances
N.B.C.'s Orchestras of the Nation Series
Mexican Spring Festival with Heifetz as Soloist
Masterwork Recordings for Columbia with the
New York Philharmonic Symphony
Tour with Kansas City Philharmonic Orchestra



CONCERT MANAGEMENT ARTHUR JUDSON INC., • Division of Columbia Concerts Inc. • 113 W. 57TH ST., NEW YORK 19

